

No 2151.

LONDON, SATURDAY, APRIL 10, 1858.

Price Fourpence.  
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**ROYAL INSTITUTION OF GREAT BRITAIN.**—ALBEMARLE STREET.—THE WEEKLY EVENING MEETINGS of the Members of the Royal Institution will be resumed on FRIDAY, the 16th APRIL, at Half-past Eight o'clock. The following COURSES will be delivered after Easter:—Nine Lectures, by J. P. LACAZE, Esq., LL.D., "On the History of Earth during the Middle Ages," on Tuesdays, commencing on the 13th of April. Three Lectures (in continuation), by J. TYNDALL, Esq., F.R.S., "On Heat, considered as a Mode of Motion," on Thursdays, commencing on the 14th of April. Eight Lectures, by R. LANKESTER, M.D., F.R.S., F.L.S., M.R.I., "On the Vegetable Kingdom in its Relations to the Life of Man," on Saturdays, commencing on the 17th of April. The above Lectures will begin at Three o'clock in the afternoon. Terms, One Guinea for each Course, or Two Guineas for all the Courses. JOHN BARLOW, M.A., V.P., and Sec. R.I. April 8, 1858.

**LECTURES TO WORKING MEN. GOVERNMENT SCHOOL OF MINES, JERMYN STREET.**—The third course of SIX LECTURES on METALLURGY, by P. PERCY, F.R.S., will be commenced on MONDAY, APRIL 10th, at EIGHT o'clock P.M. Tickets may be obtained, by Working Men only, on MONDAY, APRIL 12th, from TEN to FIVE o'clock, upon payment of a registration fee of 6d. Each applicant is requested to bring his name, address, and occupation, written on a piece of paper, for which the ticket will be exchanged. TRENNHAM REEKS, Registrar.

**PROFESSOR OWEN'S LECTURES ON FOSSIL BIRDS AND REPTILES,** will be resumed at the MUSEUM OF PRACTICAL GEOLOGY, Jernyn Street, on THURSDAY, APRIL 15th.

**PRACTICAL GEOLOGY.—KING'S COLLEGE, LONDON.**—PROFESSOR TENNANT, F.R.S., will give a COURSE OF TWELVE LECTURES on GEOLOGY, having especial reference to the application of the Science to Engineering, Mining, Architecture, and Agriculture. The Lectures will commence on FRIDAY MORNING, APRIL 16, at Nine o'clock. Fee, 12s. 6d. R. W. JELF, D.D., Principal.

**UNIVERSITY OF LONDON. NOTICE IS HEREBY GIVEN TO THE GRADUATES,** that the ADMISSION TO DEGREES will take place, at Burlington House, Piccadilly, on WEDNESDAY, MAY 24th, at 2 P.M.

By order of the Senate,  
WILLIAM B. CARPENTER, M.D., Registrar.

**BRITISH INSTITUTION, Pall Mall.**—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission 1s. Catalogue 6d.

**EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.**—Incorporated by Royal Charter. The THIRTY-FIFTH ANNUAL EXHIBITION of this Society is now open from Nine A.M. until Six. Admission 1s. Suffolk Street, Pall Mall East. ALFRED CLINT, Secretary.

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**PHOTOGRAPHIC SOCIETY.—THE EXHIBITION OF PHOTOGRAPHS** is now open at the South Kensington Museum, daily from 10 till 5. Admission 1s.; and every Monday, Tuesday, and Wednesday evenings, from 7 till 10, admission 6d. The Exhibition of the French Photographic Society has just been added to the Collection. The Revue des Deux Mondes will commence every five minutes.—Season Tickets, 5s.

**HORTICULTURAL SOCIETY OF LONDON. EXHIBITIONS OF 1858.**

Ducks may now be procured, personally, or by letter including a remittance, at the House of the Society, 21, Regent Street, S.W.; at the Gardens, Chiswick, W.; and of the principal Nurserymen and Seedsmen in and around the Metropolis.

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**HER MAJESTY'S THEATRE.—FIRST NIGHT OF THE SEASON.**—First appearance of Mlle. TITIENS.—THE HUGUENOTS.

On TUESDAY next, April 13th, will be produced (first time at this Theatre) Meyerbeer's grand Opera UGOLUOTTE. Dramatic Persons:—Il Conte di San Brice (Governor of the Louvre), Signor Belletti; Il Conte di Nerves, Signor Aldighieri; De Cosse, Signor Mercantini; Tavaness, Signor Annoni; De Reis, Signor Borchart; Mère, Signor Costelli; Head of Night Watch, Signor Aldeida; Raul di Nangis (a Huguenot gentleman), Signor Giuglini; Marcello (his servant), Signor Violetti; Margarita di Valois ( betrothed to Henry IV.), Mlle. Ortolani; Urbano (her page), Mlle. Lucien Landi (her first appearance in England); Danna d'Onore, Mlle. Ghion (her first appearance in England); Valentin (daughter of San Brice), Mlle. Titiens (her first appearance in England). Ladies and Gentlemen of the Court, Pages, Citizens, Soldiers, Night Watch, Monks, Musicians, &c. Conductor, Signor ARDITI. With Scenery, entirely new and original, by Mr. Marshall. Dresses, entirely new, and taken from the best authorities, by Munde Opere, and executed by M. Laureys and Mrs. Mosterman. Principal Machine, Mr. Stoman. Head of the Property department, Mr. Bradwell. The Mise-en-Scène and incidental Ballet by M. Massot. Description of the Scenery:—Act I. School I. The interior of the Louvre, the Chamber of the Countess of Nerves. This scene has been composed in the Renaissance style, age of Francis I. Scene 2. Park and Castle of Chenouev. Composed from sketches made in the vicinity of Anboise—Act II. Paris.—The Prisoners—Clerics and View of Paris in 1572. The Execution of 5,000. Act III. Paris.—The Castle of De Nerves—Interior. Old French Gothic style, with Renaissance enrichments—Act IV. Paris—Chapel of the Huguenots—A Quartier of Paris. From the Execution of 5,000.

The National Anthem will be sung after the Opera, the principal soprano part by Mlle. Titiens.

In order that the great work, the HUGUENOTS, may be produced with the fullest effects, no diversissement, except that incidental to the opera, will be given on the first night.

The new ballet divertissement by M. Massot, entitled "Le Rêveur de l'Amour," will be produced on THURSDAY, the 15th instant (it being a subscription night, in lieu of SATURDAY, July 24, for the first appearance of Mlle. Focchini).

On TUESDAY, April 20, Mlle. PICCOLLOMINI will make her first appearance this season as Norina, in Donizetti's opera of DON PASQUALE, and shortly afterwards in LOUIRA MILLER.

The full particulars of the season arrangements may be had at the box-office.

A limited number of Boxes will be secured to the Public.—Price 30s. and 21s. 6d. each.

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From the days of the first Revolution to the present moment, our "lively neighbours" have passed through a succession of alarms that must have totally destroyed them, if their vitality had not been equal to that of the polypus, which, minced into bits, survives in its fragments with as much tenacity as ever. Excitement, usually expanding into anarchy on the one hand, and perpetual efforts to keep down the seething mass on the other, may be said to describe the relations in which the government, whatever form it may have taken, and the governed, whatever their condition, stood to each other throughout the whole of those eventful years. This deplorable state of things cannot be referred to accidental causes, or to want of earnest and diversified efforts to find out a remedy. Experimental political science exhausted its resources in vain attempts to discover the kind of government suited to the people and the time. The regular old monarchy was succeeded by the National Assembly, which gave way in turn to the Consulate, the Consulate finally swelling into the Empire; the Empire fell before the elder Bourbons, who came in triumphantly under

the bayonets of confederated Europe, and were in their turn displaced by the younger Bourbons, who, in strict retribution, were forced to fly, like their predecessors, before an angry populace; then followed the Provisional Government of 1848, the Constituent Assembly, the President, and the uncrowned Emperor, who still, at the daily risk of his life, continues to administer the executive in *la belle France*. Here, at least, there was ample opportunity for hitting on the key-note by which harmony was to be secured; but, either the cunning hand was wanted, or the instrument itself was damaged, and could be set right only by being taken to pieces, and reconstructed.

M. Guizot, who, at somewhere about seventy-one years of age, commences the serious task of collecting his historical notes, and revising his political judgments, has nothing to tell us about the first Revolution, nor do his reminiscences extend even so far back as the Empire. A Protestant, born in Geneva, and brought up in austere habits and liberal notions, he entered public life in 1814, at that moment of extraordinary European emotion, when the Bourbons were restored after a protracted war, unexampled for its battle-fields in the history of the world. From the outset he was attached to the monarchy, and, although he never, apparently, belonged to the party of extreme royalists, he was throughout a legitimist in the best French sense, and remains so to the present hour. His position is perfectly well understood in this country; but it is curious to trace under his own hand the incompatibility of his views with the actual movements by which he was surrounded, and to observe the placid perseverance with which he reasons upon theories upset at every turn by the narrative of events drawn up by himself. No man was ever more unfit for the age and country to which he was born, and in whose fortunes he was mixed up. He has more of the characteristics of a dreamer than a worker, and, being absorbed by preconceived notions, is incapable of adaptation to strange or difficult circumstances. As a thinker he is clear and rational, if not always profound, when he is dealing with the elements of things; but as a politician, weak and unavailable in the storm and conflict of parties. His true region is history. He is greater in the past than the present; and the book in which he sums up his observations on the public life through which he has passed, is more valuable than his personal contributions to the incidents it relates.

With a creed that professes to be independent of all external influences, and a cold unimpassioned constitution, M. Guizot, nevertheless, has his prejudices. He is as infirm as other men when he touches on the subject which, more than any other, awakens his sympathy, and commands his homage. It is not very certain, from the revelations in the volume before us, whether he thinks the Bourbons the best and wisest of mankind, but there is no doubt as to his opinion of the blessings conferred by their rule upon France. If we are to believe this history of the two Bourbon periods, from 1815 to 1830, and from 1830 to 1848, there never was a government so sagacious, so just, so beneficent. Everything it did was sound and judicious; its electoral system was ingeniously calculated to allay apprehension on the one side, and satisfy expectation on the other; its scheme for the establishment of a great army was grand and comprehensive; and its law for regulating the freedom of the press—the measure in defence of which M. Guizot made his first appearance in the

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"Here was undoubtedly a sensible and sound government in very difficult and lamentable circumstances; and under such rule the country had no occasion to lament the present or despair of the future. Nevertheless this government gained no strength by permanence; its enemies felt no discouragement, while its friends perceived no addition to their power or security. The Restoration had given peace to France, and laboured honestly and successfully to restore her independence and rank in Europe. Under this flag of stability and order, prosperity and liberty sprung up again together. Still the Restoration was always a disputed question.

"If we are to believe its enemies, this evil was inherent and inevitable. According to them, the old system, the emigrants, the foreigners, the hatreds and suspicions of the Revolution, devoted the house of Bourbon to their obstinately-precarious situation. Without disputing the influence of such a fatal past, I cannot admit that it exercised complete empire over events, or that it suffices in itself to explain why the Restoration, even in its best days, always was and appeared to be in a tottering state. The mischief sprang from more immediate and more personal causes. In the government of that date there were organic and accidental infirmities, vices of the political machine and errors of the actors, which contributed much more than revolutionary remembrances to prevent its firm consolidation."

The truth was, without descending into more minute details than the English reader of the present day would care to traverse, the real difficulty of the Restoration was that it suited no party, and represented neither popular nor traditional ideas. It was between two stools—the royalists and the republicans; and its ultimate fall, however it might be postponed, was inevitable. It was something worse than between two stools; and, if we had a proverb to justify such a phrase, we might describe it as being placed between three stools, for the royalists of the old divine-right order, and the royalists who, still clinging with unabated fervour to the monarchical principle, were willing to acknowledge the necessity of recognizing the existence of the people, formed two distinct parties in themselves, quite as hard to conciliate as the lily and the tri-colour. The dilemma was novel, and hopeless. The Charter went too far for one section, fell short of the demands of another, and dissatisfied both. The re-established monarchy was not monarchy enough for the true legitimists, was too much monarchy for the true republicans, and was acceptable only to that party in the Chamber which represented no opinions but their own. The right adopted the Charter only at the eleventh hour, reluctantly and under constraint, and for mixed reasons; the left rejected it wholly, out of hostility to the Bourbons, and a steadfast attachment to republicanism; the centre alone, compact but possessing no weight, supported king and Charter. The situation is very happily expressed in an anecdote which rises almost to the dignity of a *bon mot*:—

"In November, 1816, a man of probity, as sincere in the renunciation of his opinions of 1789 as he had formerly been in their profession, the Viscount Matthieu de Montmorency, complained, in a drawing-room of the party, that the Liberals had no love for legitimacy. A person present defended himself from this reproach. 'Yeu,' said M. de Montmorency, with thoughtless candour, 'you love legitimacy as we do the Charter.'—A keen satire on the false position of both parties under the government of the Charter and of legitimacy!"

In spite of the failure—ignominious and complete—of the two Bourbon administrations, M. Guizot does not despair. He relinquishes neither his belief in their excellence, nor his faith in the revival of their spirit at no distant day! The following passage, read by the light of present events, with its prophetic moral, and significant allusions, is obviously intended to have two distinct applications:—

"Even at this moment, after all I have seen and experienced, I am not prone to be discouraged, or inclined to believe that difficult achievements are impossible. However defective may be the internal constitution and combinations of the different parties who co-operate in carrying on public affairs, the upright conduct of individuals may remedy them; history furnishes more than one example of vicious institutions and situations, the evil results of which have been counteracted by the ability of political leaders and the sound sense of the public. But when to the evils of position the errors of men are added,—when, instead of recognizing dangers in their true tendency, and opposing firm resistance, the chiefs and followers of parties either yield to or accelerate them, then the mischievous effects of pernicious courses inevitably and rapidly develop themselves. Errors were not wanting from 1816 to 1820 in every party, whether of government or opposition, of the centre, the right, or the left, of the ministers or doctrinaires. I make no parade of impartiality; in spite of their faults and misfortunes, I continue, with a daily-increasing conviction, to look upon the government I served, and the party I supported, to have been the best; but, for our own credit, let leisure and reflection teach us to acknowledge the mistakes we committed, and to prepare for our cause—which assuredly will not die with us—a more auspicious future."

"Cause" is a safe word. It is a cloak capable of covering many meanings. M. Guizot may mean the elder Bourbon, or the younger Bourbon, or neither of the Bourbons, but simply constitutional government—a phrase as vague as need be, but not the less likely on that account to have many ardent admirers in France. But whatever the cause may be for which M. Guizot anticipates a more auspicious future, it is clearly not the cause of Louis Napoleon. The whole book is a protest—rose-tinted, refined, speculative, and careful—against the second Empire, pierced through the body of the first.

M. Guizot's earliest impressions were adverse to Napoleon. He describes the country in the last days of the Empire as being utterly exhausted and worn out. Napoleon was isolated. The people looked on in apathy. They felt no longer any enthusiasm on his behalf, and little confidence in his success. He had full power in his own hands, but the surrounding apathy deprived it of the breath of life. Wearied of being a motionless spectator of this scene of humiliation, M. Guizot left Paris on March 18th, 1814, to visit his mother at Nismes. What follows is very striking, and probably just in the main; but the poised sentences and balanced reflections have more the air of the studious historian in the library, than of the quick

observer in the midst of the scenes he describes:—

"I have still before my eyes the aspect of Paris, particularly of the Rue de Rivoli (then in progress of construction), as I passed along on the morning of my departure. There were no workmen and no activity; materials heaped together without being used, deserted scaffoldings, buildings abandoned for want of money, hands, or confidence, and in ruins before completion. Everywhere, amongst the people, a discontented air of uneasy idleness, as if they were equally in want of labour and repose. Throughout my journey, on the highways, in the towns, and in the fields, I noticed the same appearance of inactivity and agitation, the same visible impoverishment of the country; there were more women and children than men, many young conscripts marching mournfully to their battalions, sick and wounded soldiers returning to the interior; in fact, a mutilated and exhausted nation. Side by side with this physical suffering, I also remarked a great moral perplexity, the uneasiness of opposing sentiments, an ardent longing for peace, a deadly hatred of foreign invaders, with alternating feelings, as regarded Napoleon, of anger and sympathy. By some he was denounced as the author of all their calamities; by others he was hailed as the bulwark of the country, and the avenger of her injuries. What struck me as a serious evil, although I was then far from being able to estimate its full extent, was the marked inequality of these different expressions amongst the divided classes of the population. With the affluent and educated, the prominent feeling was evidently a strong desire for peace, a dislike of the exigencies and hazards of the imperial despotism, a calculated foreshadowing of its fall, and the dawning perspective of another system of government. The lower orders, on the contrary, only roused themselves up from lassitude to give way to a momentary burst of patriotic rage, or to their reminiscences of the Revolution. The imperial rule had given them discipline without reform. Appearances were tranquil, but in truth it might be said of the popular masses as of the emigrants, that they had forgotten nothing, and learned nothing. There was no moral unity throughout the land, no common thought or passion, notwithstanding the common misfortunes and experience. The nation was almost as blindly and completely divided in its apathy as it had lately been in its excitement. I recognized these unwholesome symptoms; but I was young, and much more disposed to dwell on the hopes than on the perils of the future."

The feeling with which those experiences inspired him has been chastened by time into a calmer and more philosophic estimate of the character of Napoleon, but its distrust remains unaltered:—

"Since I have had some share in the government of men, I have learned to do justice to the Emperor Napoleon. He was endowed with a genius incomparably active and powerful, much to be admired for his antipathy to disorder, for his profound instincts in ruling, and for his energetic rapidity in reconstructing the social framework. But his genius had no check, acknowledged no limit to its desires or will, either emanating from Heaven or man, and thus remained revolutionary while combating revolution: thoroughly acquainted with the general conditions of society, but imperfectly, or rather, coarsely understanding the moral necessities of human nature; sometimes satisfying them with the soundest judgment, and at others depreciating and insulting them with impious pride. Who could have believed that the same man who had established the Concordat, and re-opened the churches in France, would have carried off the Pope from Rome, and kept him a prisoner at Fontainebleau?"

While M. Guizot was at Nismes, news

arrived of the overthrow of Napoleon, and the re-establishment of the monarchy. The young politician, flushed with this first excitement, returned to Paris, and was immediately appointed secretary-general to the minister of the interior. He is hardly in office when he displays that peculiar genius for compromising difficulties, by striking out a line of action between them, which has since distinguished him on more important occasions. One of his first acts under the Restoration was to draw up a bill guaranteeing the liberty of the press, with restrictions. The sting of the epigram is in the tail, and the restrictions in reality constituted the point of the bill. It was not so much that the press was made free, as that it was made free under certain limitations and conditions. This was, in truth, the real character of Guizot's mind. His political philosophy is a philosophy of checks and balances, with a strong pull in favour of authority. We do not say that such a bill was not a very good bill at the time, or that it was not the best bill that could have been carried under the circumstances; we merely indicate it as being emphatically illustrative of the future career of its author. Guizot does not affect to claim for this measure the merit of having completely emancipated the press. To do him justice; he is sincere, although with much reserve and caution, and frank, with a little ornate redundancy of exposition that occasionally puts a cloud of words between us and his meaning. After stating that the object of the bill was "to consecrate by legislative enactment the liberty of the press," and at the same time to "impose on it some temporary and limited restrictions," he makes it sufficiently clear in what follows that, whatever became of the "liberty," the main object was to look after the "restrictions":—

"I never imagined that even the best system of institutions could be at once imposed on a country without some remembrance of recent events and actual facts, both as regarded the dispositions of a considerable portion of the country itself and of its necessary rulers. I saw not only the king, his family, and a great number of the old royalists, but even in new France, a crowd of well-meaning citizens and enlightened minds—perhaps a majority of the middle and substantial classes—extremely uneasy at the idea of the unrestricted liberty of the press, and at the dangers to which it might expose public peace, as well as moral and political order. Without participating to the same extent in their apprehensions, I was myself struck by the excesses in which the press had already begun to indulge; by the deluge of recriminations, accusations, surmises, predictions, animated invectives, or frivolous sarcasms, which threatened to rouse into hostility all parties, with all their respective errors, falsehoods, fears, and antipathies. With these feelings and facts before me, I should have considered myself a madman to have treated them lightly, and therefore I decided at once that a temporary limitation of liberty, in respect to journals and pamphlets alone, was not too great a sacrifice for the removal of such perils and fears, or at least to give the country time to overcome by becoming accustomed to them."

It must be admitted, however, that if M. Guizot is sometimes indefinite on points of this kind, he is abundantly perspicuous and consistent in his admiration of the monarchy and his unwavering condemnation of Napoleon and the Empire. The downfall of the brief rule of the Restoration was at hand, and consolation is found in the fact that the monarchy, tottering as it was, required Napoleon and an unexampled combination of social powers to



subvert it. Louis XVIII. secures his safety by flight; but there is comfort in knowing that Napoleon was compelled to do the same. In this rapid succession of slides, intended to diminish, by force of contrast, the disgrace of the royal fugitives, the writer overlooks the deep and bitter humiliation which his wonderful list of five depositions within a compass of thirty-four years, brings upon the nation that was gambled for by these royal and imperial adventurers:—

"Four times in less than half a century we have seen kings traverse their realms as fugitives. Different enemies have described, with evident pleasure, their helplessness and destitution in flight,—a mean and senseless gratification, which no one, in the present day, has a right to indulge. The retreats of Napoleon in 1814 and 1815 were neither more brilliant nor less bitter than those of Louis XVIII. on the 20th of March, 1815, of Charles X. in 1830, and of Louis Philippe in 1848. Each state of greatness endured the same degradation; every party has the same need of modesty and mutual respect. I myself, as much as any participator, was impressed, on the 20th of March, 1815, with the blindness, the hesitation, the imbecility, the misery of every description, to which that terrible explosion gave birth. It would afford me no pleasure, and would lead to no advantage, to repeat them. People are too much inclined at present to conceal their own weaknesses under a display of the deficiencies of royalty. I prefer recording that neither royal nor national dignity were wanting at that epoch in noble representatives. The Duchess d'Angoulême at Bordeaux evinced courage equal to her misfortunes, and M. Lainé, as president of the Chamber of Deputies, protested fearlessly on the 28th of March, in the name of justice and liberty, against the event at that time fully accomplished, and which no longer encountered, through the wide extent of France, any resistance beyond the solitary accents of his voice."

Next succeeded the Hundred Days, memorable for the bewildering brilliancy with which they opened, and the profound darkness in which they closed. The return from Elba showed no failure of energy or resolution; but, in spite of his complete command of the resources of the kingdom, it soon became evident, from M. Guizot's point of view, that Napoleon's position was insecure. To that insecurity, arising from divisions, M. Guizot traces the issue which culminated at Waterloo:—

"It has been pretended, even by some of his warmest admirers, that at this period the genius and energy of Napoleon had declined; and they sought in his tendency to corpulence, in his attacks of languor, in his long slumbers, the explanation of his ill fortune. I believe the reproach to be unfounded, and the pretext frivolous. I can discover in the mind or actions of Napoleon during the Hundred Days, no symptoms of infirmity; I find, in both, his accustomed superiority. The causes of his ultimate failure were of a deeper cast; he was not then, as he had long been, upheld and backed by general opinion, and the necessity of security and order felt throughout a great nation; he attempted, on the contrary, a mischievous work, a work inspired only by his own passions and personal wants, rejected by the morality and good sense, as well as by the true interests of France. He engaged in this utterly egotistical enterprise with contradictory means, and in an impossible position. From thence came the reverses he suffered, and the evil he produced."

"It presented a strange spectacle to intelligent spectators, and one slightly tinged with the ridiculous, on both sides, to see Napoleon and the heads of the Liberal party arranged against each other, not to quarrel openly, but mutually to persuade, seduce, and control. A superficial glance

sufficed to convince that there was little sincerity either in their dispute or reconciliation. Both well knew that the real struggle lay in other quarters, and that the question upon which their fate depended would be settled elsewhere than in these discussions."

Napoleon was not thoroughly supported by his friends. The interval that had elapsed during his exile had chilled some, disheartened others, and gave to them all, more or less, a feeling of escape from thralldom. There was not time, in the flurry and exigency of his return, to recover his followers and resume his authority over them. An anecdote of this period discloses his position:—

"Even amongst his most trusted and most devoted adherents, Napoleon no longer found, as formerly, implicit faith and obedient temperaments, ready to act when and how he might please to direct. Independence of mind, and a feeling of personal responsibility had resumed, even in his nearest circle, their scruples and their predominance. Fifteen days after his arrival in Paris, he summoned his grand marshal, General Bertrand, and presented to him, for his counter-signature, the decree dated from Lyons, in which he ordered the trials and sequestration of property of the Prince de Talleyrand, the Duke of Ragusa, the Abbé de Montesquiou, M. Bellard, and nine other persons, who in 1814, before the abdication, had contributed to his fall. General Bertrand refused. 'I am astonished,' said the emperor, 'at your making such objections; this severity is necessary for the good of the state.' 'I do not believe it, sire.' 'But I do, and I alone have the right to judge. I have not asked your concurrence, but your signature, which is a mere matter of form, and cannot compromise you in the least.' 'Sire, a minister who countersigns the decree of his sovereign becomes morally responsible. Your majesty has declared by proclamation that you granted a general amnesty. I countersigned that with all my heart; I will not countersign the decree which revokes it.'"

"Napoleon urged and cajoled in vain; Bertrand remained inflexible, the decree appeared without his signature: and Napoleon might, even on the instant, have convinced himself that the grand marshal was not the only dissident; for, as he crossed the apartment in which his aides-de-camp were assembled, M. de la Bédoyère said, loud enough to be overheard, 'If the reign of proscriptions and sequestrations recommences, all will soon be at an end.'"

Under such circumstances there does not appear to have been a chance for the re-establishment of the Empire. All Europe was leagued against Napoleon. It is true that the combined Powers professed to leave France free to choose her own ruler, and her own form of government; but it is no less true that they all supported the claims of the house of Bourbon in a way that rendered the power of choice a nullity:—

"Every possible modification which promised a government to France was permitted to suggest itself. All were discussed in the cabinets or drawing-rooms of the ministers, and even in the conferences of the Congress. In these questions were included, Napoleon II. and a regency, the Duke of Orleans, and the Prince of Orange. The English ministry, speaking with the authority of Parliament, announced that they had no intention of carrying on war merely for the purpose of imposing any particular form of government or dynasty on France; and the Austrian cabinet seconded this declaration. But these were only personal reserves, or an apparent compliance with circumstances, or methods of obtaining correct knowledge, or mere topics of conversation, or the anticipation of extreme cases to which the leaders of European politics never expected to be reduced. Diplomacy abounds in acts and propositions of

little moment or value, which it neither denies nor acknowledges; but they exercise no real influence on the true convictions, intents, and labours of the directors of government."

"Without wishing to proclaim it aloud, or to commit themselves by formal and public declarations, the leading kingdoms of Europe, from principle, interest, or honour, looked upon their cause at this period as allied, in France, with that of the house of Bourbon. It was near Louis XVIII. in his exile, that their ambassadors continued to reside; and with all the European governments, the diplomatic agents of Louis XVIII. represented France. By the example and under the guidance of M. de Talleyrand, all these agents, in 1815, remained firm to the royal cause, either from fidelity or foresight, and satisfied themselves, with him, that in that cause lay final success."

On the 23rd May, 1815, M. Guizot went to Ghent, where the poor king lived as he might, with such tarnished remnants of royalty about him as just served to keep him in memory of what he had been, watching eagerly from day to day for news, and breaking the seal of despatches from Vienna and London with fear and trembling. M. Guizot, who was intrusted with some unpleasant advice to his majesty concerning the people he had about him, gives us a glimpse of the interview he had with the fallen sovereign in the old Flemish town:—

"Two points have remained strongly imprinted upon my memory—the impotence and dignity of the king. There was in the aspect and attitude of this old man, seated immovably and as if nailed to his arm-chair, a haughty serenity, and, in the midst of his feebleness, a tranquil confidence in the power of his name and rights, which surprised and touched me. What I had to say could not fail to be displeasing to him; and from respect, not calculation, I began with what was agreeable: I spoke of the royalist feeling which day by day exhibited itself more vehemently in Paris. I then related to him several anecdotes and couplets of songs, in corroboration of this. Such light passages entertained and pleased him, as men are gratified with humorous recitals who have no sources of gaiety within themselves."

"I told him that the hope of his return was general. 'But what is grievous, sire, is that, while believing in the re-establishment of the monarchy, there is no confidence in its duration.' 'Why is this?' I continued; 'when the great artisan of revolution is no longer there, monarchy will become permanent; it is clear that, if Bonaparte returns to Elba, it will only be to break out again; but let him be disposed of, and there will be an end to revolutions also.—People cannot thus flatter themselves, sire; they fear something beyond Bonaparte, they dread the weakness of the royal government; its wavering between old and new ideas, between past and present interests, and they fear the disunion, or at least the incoherence, of its ministers.'"

In less than a month the battle of Waterloo liberated France, and Louis XVIII. once more returned to the capital.

Here we must break off for the present.

*Cream.* By Chas. Reade. Triibner and Co.

FUTURE generations, perhaps, may dispute whether the singular title of this book is to be attributed to the unquestionably rich character of the contents, or to the intimate connection which will probably one day exist between it and butter. Such a destiny, we fear, awaits these pages; and we regret it, not only because they are the work of a man who has done, and can do, far better things, but because they themselves, with all their faults, are rich in those scintillations of talent whose very brightness has been the occasion of Mr. Reade's ruin, by causing him to mistake himself for a

genius. This has happened to many other minor scribes without noticeable ill results; but on Mr. Reade its effects have resembled those commonly superinduced by a copious inhalation of laughing-gas, inclining him, metaphorically speaking, to dance, sing aloud, place himself in pugnacious attitudes, and otherwise comport himself in a manner inconsistent with the supposition of perfect mental sobriety. Like most of his later writings, 'Cream' may be described as a continual scold. There is hardly a page without a vituperation of somebody or something, an expressed or implied assumption of the author's prodigious superiority to those whom, with admirable humility, he still condescends to acknowledge as his fellow-creatures, or an inspired suggestion graciously thrown out for the amendment of a mistaken world. To our thinking, Mr. Reade is, after all, generally wrong; but this is not the question. Were he all he thinks himself, instead of a second-rate novelist several times over convicted of plagiarism, his demeanour would not be one whit less impertinent and absurd. He will probably never know how detrimental this folly must be to his success as a writer of fiction. It is, in the first place, no easy matter to feel any cordial respect or admiration for a writer at whom, whatever his merits, you are almost always laughing. Again, what madness to set up an ideal standard of attainment, and then stand up against it to show how infinitely you fall short! Grant that he is something more than we take him for, it is none the less certain that it is morally impossible for him, or any man, to be anything like what he takes himself to be. He may be a very Colossus; but the immense pyramid of self-conceit of his own rearing is one against which any imaginable Colossus must needs appear "diminished to a cock"—a cock, it must be candidly owned, of a pugnacity, strut, and crow, surpassable nowhere out of a French barrack-room.

We make these remarks in no spirit of unkindness or ill-will, but with a sincere hope that they may tend to open Mr. Reade's eyes, and prove conducive to his mental convalescence. We have a respectable, if not a very enthusiastic, appreciation of his talents; we have hitherto usually been able to commend his writings; and we do not wish to dissuade our readers from perusing even 'Cream,' with the exception, perhaps, of the first story, the appearance of which in the present volume has probably arisen from some confusion in Mr. Reade's mind as to the exact relation of "cream" and "scum." It is a prison tale, forcibly written, but very harsh, crude, and unpleasant, and with whatever practical value it might have possessed, destroyed by the uncertainty existing as to the respective share which Mr. Reade and the ostensible author, a convict, may have had in its composition. 'Jack of All Trades,' the story of an elephant, is much better, though deformed by the writer's worst arrogance and mannerisms. It nevertheless affords sufficient proof that Mr. Reade has by no means written himself out, and has power enough if he would but use it rationally. We trust he may learn to do so, and to that end will part from him with a serious recommendation to study that invaluable work, *Æsop's Fables*. There he will find narratives, not merely concerning a certain daw that dressed himself in peacock's feathers (of which we suspect he has already heard enough), but also of a turnip swimming down a stream in the society of apples, of a fly on a carriage-wheel, and more especially of a crow that emulated an

eagle. When he shall have mastered these, and profited by the instruction they convey, we may be enabled to modify the sentence which, for the sake of terseness, we sum up in a Latin verse, quite as classical, we are sorry to say, as much of his English:—

"Virtuosus homo est, sed bumtaosior equo."

Anastasia. London: Longman and Co.

'ANASTASIA' is an anonymous poem, in between eight and nine thousand lines of blank verse. Before we had read many pages we made up our mind to read the book through,—before we had read many more we were convinced that Mr. Sidney Dobell had written it; and this conviction increased to the end; when we put the volume down, delighted to find that that gentleman, since his last appearance, had repented of his worst faults and greatly developed all his peculiar merits, the faults and the merits remaining, however, peculiar, and scarcely to be mistaken for those of any one else. Mr. Dobell would naturally wish his most careful work to appear without the discredit which now attaches to the name of the "spasmodic school," and so he published anonymously. We had no difficulty in coming to the conclusion, nevertheless, that this work was not only by Mr. Dobell, but that it formed the promised second part of 'Balder,' with the names altered from Balder and Amy to Alexis and Isaura. The plan of 'Balder' was manifestly continued, even in the artistical form, which is that of a series of alternating dramatic monologues (if we may be allowed the expression), the husband's soliloquizing in blank verse being regularly followed by semi-lyrical soliloquies of the wife with her baby. Of course the scene of Amy's soliloquies is changed from earth to heaven, for she died at the end of the first part. In style nothing could be more unmistakably Mr. Dobell's. There is the same preponderance of eloquence over poetry; the same fondness for classical, especially Roman, antiquity, which is often made the foundation of imagery as if it were a part of nature; there is the same breadth, nearly amounting to real greatness, of language; the same power of apt illustration from the remotest sources with apparently the most perfect absence of effort; more notable still, there is the same noble feeling which makes all the passages that treat of love at once bold and pure. On the other hand, there is the old and almost fatal fault of a feverish desire to write a great poem manifesting itself in the choice of subject, and in the over-estimate of the importance and dignity of the art of poetry as an element of life, causing the author to write about his art, to draw illustrations from it, and to make his hero a poet; there is the old incapacity for general condensation, though nothing can be more condensed than separate lines and passages; there is, worst of all, the old tendency to run off into the most dreary metaphysical disquisitions, and to ruin the expression of passion by the introduction of startling and inopportune thoughts and observations. But, as we have said, all the faults are less and all the merits more than in 'Balder,' and 'The Roman'; so that the poem could scarcely be an imitation; for it is seldom found that the larger intellect imitates the smaller, and never that the mere imitator fails to magnify the errors and to miss the best beauties of what he imitates. A few lines selected out of many hundreds equally convincing, will carry our readers with us. Here is the old and not very effective trick of repetition which

made Mr. Dobell's 'England in Time of War,' so much ridiculed:—

"Upon the path  
The angels bore me, I could trace her wings,—  
The winnowed violets of her gossamer wings,—  
The plummy pressure of her violet wings,—  
The silvery waftings of her odorous wings,—  
Upon the ether," &c.

Again—

"A lime-kiln on the hill,—  
A burnt-out lime-kiln on the lonely hill,—  
A lonely lime-kiln, &c."

Many are the examples of that great sin of the spasmodic poets, language reaching the ludicrous in its endeavour to attain the sublime or the intense, as—

"Alas, alas,  
The feathered hours eviscerate our hearts,  
Till not a fibre's left."

—many of the still worse fault of a familiarity with divine names which must greatly repel most of those who do not look on Christianity as merely a mine of mythological imagery, and which is very surprising in a book like this, where we find unmistakable proofs of a living religious experience. But of this fault we shall not quote instances.

Many are the examples of the old extravagance in imagery, as—

"Hark! the cock doth crow  
The night is turning on its screaming hinge  
Into the morn."

And here again, of a husband stretched upon his wife's grave—

"I am here a living crucifix,  
Such as they plant in lonely places, where  
A murder has been done."

And again—

"And now a haggard thought  
Breaks in upon the withering silence here,  
Like a stray gust that's lost its tempest-brother,  
And hurries tiptoe down some avenue,  
Asking the dead leaves questions, which leap up  
And tremble, but keep counsel,—Is there life  
After the grave?"

These three images—there are hundreds like them—only just miss being very good; the last is indeed extremely impressive, but it spoils, and is itself spoiled by the context. No man could think such things upon his wife's new-made grave!

Then there is the vile trick of coining new words, or employing others so out of the way or obsolete that their use is equivalent to coining, as "estuate," "galactic," and others.

Amid these and other defects in abundance, glitter, scarcely less abundantly, true thoughts which are expressed with breadth, vigour, and simplicity, such as, out of scores as good, or nearly:—

"Men's curses are the swords  
On which they rush, like Saul, and die."  
"None can be wronged, but it is felt beyond  
The area of the outrage, and ignites  
The dangerous elements of resentful ruth,  
Which estuate in all sympathetic breasts.  
If *Etna* moans, hark! *Stromboli* complains."

"The evening grows;  
Toll goes the bell, slow-rocking in its tower,  
Over some grief that it doth ponder on,  
Like one that beats his breast."

Of music in heaven—

"There are here  
Great works of great musicians; but the weight  
Of favour leans towards the unstudied themes.  
With which all tongues have been familiarized  
In most inadequate utterance upon earth,  
But now may be struck forth from the one soul  
Of heaven's united millions, as a hand  
Rips from an organ with its thunder-stop  
The very heart of harmony at a stroke."

"Life is like  
A mountain tarn. Disturb'd, it hid a world  
Above it and beneath; in its repose,  
The plant and pebble glisten from below,  
And, on its surface glass'd, in grandeur gleam  
The million hosts above."

Of grace to be sought through the means of grace—

"The living waters are a frozen rock,  
Except at consecrated wells."



Of an evil thought intruding on pious meditations—

"Ha! that was sent  
In from the enemy's camp—an arrow fledged  
With a fiend's message, dropped, as if from heaven,  
Down at my feet, but shot up from below,  
Like a red stone from a crater."

Again—

"I am a disappointed man, and drop  
As ivy, which has climbed one side o' the wall,  
And dangles down the other."  
"One might thrust, as men have thrust, a hand  
Into the fire,—twere little to achieve it.  
An act of resolution is the least  
Of all the forms wherein man shows resolve."

To conclude this series of sentences with one of the finest and boldest things ever said in verse—the spirit of a wife appearing in dreams to her husband, whom she desires not to awaken, whispers—

"Be brave, Alexis!  
I'm not the morning."

And now let us inform our readers that all this mass of internal evidence of Mr. Dobell's authorship is fallacious. We have means of knowing that it is not Mr. Dobell's, though we have not so much as a suspicion of who else the writer can be. The similarity of style is the most extraordinary we remember to have met with; but we have quoted already enough to assure our readers that the likeness is too vital to be the result mainly of imitation. In fact, Mr. Dobell cannot do better than imitate his pupil in some points of first-rate poetical significance, in which the author of 'The Roman' has been excelled in his own best characteristics.

The poem opens with 'Alexis among the Graves.' His love for his wife, having been idolatrous in her life, is naturally blasphemous in its lamentations at her death. He,

"A sentinel here,  
Betwixt her bones and her beatitude,"

finding that the star-lit heaven is equally silent to his desperate supplications and his impious reproaches, appeals to her to make some sign by which the fact of her existence and his hope may be known, but in vain. To the appeals of such passion, Heaven and heavenly things make no reply. The next scene is 'Isaura in Heaven,' where it appears she is happy, but not perfectly, without Alexis, whose despair reaches her so indistinctly that it scarcely enables her to discern what it is, or to remember the name of her husband. These interludes of 'Isaura in Heaven' are, by the way, the poorest portions of the poem. It takes a very great poet, indeed, to speak with the mouth of an angel. None but Dante has yet done it well. Milton's attempt was "tolerable but not to be endured." The author of 'Anastasia' does it in a way still less endurable. The angel Isaura deals dreadfully in moral common-places, under the impression, apparently, that she is uttering things unrevealed before, in prose or rhyme. One of these interludes is sixty pages long, and consists of revelations of truths such as these:—that in heaven all virtues "rise from one stem;" that the beauty of the body is a perfect expression of that of the soul; that "time is no more," &c. &c. &c.; and when she attains the climax of the common-place, she asks, "Do I reveal too much?" but finding, on consideration, that she does not, she goes on revealing "further secrets of our state," such as "not a tinge of sorrow clouds our blessedness," &c. Then, becoming justly alarmed at her own garrulosity, she says, "I see I must be measured in my speech;" but, with a weakness which we fancied peculiar to mortal women, she cannot resist the temptation of talking in just the same style through many

pages more. At last she raises our waning curiosity by telling us she is about to say something—

"To confound  
Churches and schools. Ay, thunderously true;  
Though, even thus, not half the truth. Give ear!  
I move more close."

But, alas, was ever poor reader so fooled! It is only to the sleeping Alexis that this piquant communication is made, the reader being put off with a Barmecide's feast of asterisks, while the lips of Alexis in sleep "quiver a little" at what he hears. Isaura, seeing this, relents; saying,—

"I will not tax thee with such truths as this;  
Some things test poor mortality too sore;"

and she proceeds to make a series of milder revelations, which we cannot help thinking "test poor mortality" in a critic "too sore" for him to avoid revenging himself with a laugh. However, these latter revelations are relieved by a spice of personality: we hear with pleasure that Oberlin, Newton (which? Cowper's or Sir Isaac), Watson, Heber, White, Chalmers, Young, Herbert, Jewel, Taylor, "Las Casas, Howard, Wilberforce, and Fry," are all safe in heaven; our satisfaction being in no wise diminished by the fact that we do not know whether "White" is Kirke White, Blanco White, Natural-History-of-Selborne White, or any other White of whom we have never heard. No doubt all these were very amiably-disposed people, so that Isaura only corroborates a very natural guess. She says nothing of the "other place," which, we think, is an artistic mistake, for so much mild white light requires a little strong black and red to set it off.

But enough of this. 'Anastasia' deserves better at our hands than that we should take advantage of the ample opportunity it offers for ridicule. The poem is on the whole so sincere that, in the consecutive reading, we were too seriously interested to be much put out by these mistaken passages.

In the next section we find 'Alexis in a College,' whither he has flown in the hope that theological studies may assist in re-establishing the faith which so great a calamity has roughly overthrown. The opening description is a good specimen of the author's average manner when he is writing of his element, the earth:—

"How well the weather and this place agree!

Rain! rain!—The very face of heaven washed out  
With tears, which run down dripping roofs, and rush  
To earth in gathering and smoke-blackened streams  
From ominous gurgoyles!—Prisoned in these shades,  
The day itself looks guilty. Glooming piles  
Of masonry stoop earthward, like the hearts  
Of the successive generations here  
Immured and crushed,—lifting themselves erect  
One moment with slow effort, and the next  
Heavily falling; and so turning over,  
Arch after arch of sombre duty, for  
Future alumni, on such days as this,  
To pace beneath, and meditate their lives  
Duly into the academic mould.  
Green weeds, that must avoid this sacred ground,  
As criminally secular, have made bold  
To hoist free colours here and there, on steep  
Of tile or slate, too perilously pitched  
For Discipline's best besom to assail."

Alexis successively casts aside the teaching of the college, that of books, that of the world, and that of solitary thought, as incapable of solving his mystery and softening his sorrow. 'Alexis in a Church,' is a very powerful description of his conversion to a simplicity of Christian faith unapprehended by him before. The following section, 'Alexis in Life,' represents the effects of his new views not less forcibly. These views, as it appears from the celestial interludes, place him "en rapport" with the spirit of Isaura, who descends to him, as we have seen, in sleep, and finally welcomes him to the abode of the blest.

The plan of this poem is too vast for the powers of the writer; indeed, no living writer could have treated it worthily. Nevertheless, the work has qualities very much higher than those illustrated by the few sentences we have quoted. Most modern writers in verse can be fully appreciated from extracts of a dozen lines at a time, but there is a Byronic breadth and "dash" about parts of this work which we can illustrate only by a quotation beyond the usual length. We select a passage from 'Alexis in the World,' in which the folly and impertinence of the self-sufficient "observer of mankind" is practically reproved with force and tenderness:—

"Hence

I argue that the lives of other men  
Are homilies too; and therefore I'll go round  
Those darksome chapels, which are human hearts,  
And hear what's preached within. Lord! what is man  
That thou art mindful of him?—I reply,  
Quoting my answer from the book of books,—  
A living soul—a soul in God's own likeness—  
A temple of the Holy Ghost. If that  
Be not enough of exaltation, take  
That he is God's own son, and God's half-brother—  
Son of the Father, brother of the Son.  
But what is this I've stumbled over? Oh,  
A dog! the kennel! Up, and let me be!  
Why, this is something duller than a dog.  
It seems to love its kennel, and refuse  
To quit its vomit, for the roughest hints.  
A dog? Pshaw! look again, what not a dog?  
Oh, mercy—'tis a man! I must indeed  
Firstly apologize for my mistake—  
Though due perhaps as much to sober dogs  
As to the lord of the creation here—  
And then assist this kinsman of the spheres  
To get upon his legs. Come, sir, arise!  
No need to stare so blankly at me. This  
Is not what you imagine. I'm no Gabriel,  
And you're not dead—at least not dead without  
A following participle. Up, sir, up!—  
Well, if it be beyond your powers, there's left  
But that I act the ass ungarlanded,  
And take Silenus on my back myself,  
With all his grapes, and have him off to Midas.  
Let's see—a tradesman's card—Two, Arbour Place,  
A labour of Hercules! This demigod  
Outweighs ten sots of these degenerate days!  
So—I must sweat content beneath my burden  
Seeing there's no one near to share it.—Here—  
Here is a sermon! What of Holy Living  
And holy dying can surpass it? Here  
Are both—the whole discourse with all its heads,  
And all its arguments, upon my back!  
One could not go to sleep 'neath such a sermon—  
It hath too weighty a moral, too direct  
A reference to our business and our bosoms.  
If he but knew how eloquent he is,  
This hiccupping old hog! We'll have him prayed  
To publish, for the benefit of those  
Who need support—present him with a purse,  
A wassail-bowl, and Bible; and beseech  
The reverend boar to preach to us again.  
Oh! here we're at the vicarage—Arbour Place.  
Quaint gables, in a twisting lane of brick,  
Looking, like antiquated folks askance  
Upon the points o' th' compass, as a thing  
Half-blasphemously new; whilst out of windows  
Haggard old heads stretch; or within them framed,  
Stare like embellishments designed in wood,  
To figure in a Caxton or De Worde.  
This is the entrance,—up a flight of steps  
Which once have had a touch of pride in them;  
Whose iron extinguishers, outlasting still  
The flambeaus of the past, are crammed with dust,  
Instead of light; as are the eyes of those  
Whose steps they lighted. In the hall, a mass  
Of wainscot, twisted with long years of damp  
Into rheumatic knots, there stands a girl—  
Rather, perhaps, a child—though somewhat pale,  
Composed. She stands and waits until I lay  
My burden on the steps; and then she looks  
With steady scrutiny into the face  
Unconscious snoring. Nothing like surprise,  
Or fear, or grief, tinctures that look of hers.  
She plainly has expected him; she knew  
Beforehand she should see him in this plight,  
And is prepared. I'll leave him on the step—  
Well, inside let it be. You're not surprised?  
Yet it's an ugly sight:—and still she shows  
Nothing of haste or trepidation; only  
Sees that the sot is lowered gently down,  
Is settled in his clothes, has his brow wiped,  
His neckcloth loosed; and then darts up a glance  
Right in my face, in which there are some thanks,  
But more impatience that I should be gone.  
A touch, perhaps, of shame, too, that a stranger  
Had seen so much. Yet I'm ashamed to go.  
This child has managed to forestall her years—  
To take a part in difficulties: learned  
Thus early resignation to disgrace,  
And fear, and ruin, and great danger. I  
Have found another sermon in this girl.  
Why not peruse it, as I read the last?

'Tis easier, at least, to hold the book.  
'Come hither, little one!—hither to me.  
This is thy father. Where's thy mother? Ah,  
What, she's long dead?—not long?—six months ago?  
There, raise his head a bit. And she is dead  
Six months?—abused?—ill-treated?—not quite loved?  
'Oh, loved beyond the world! We all were happy  
Until God took her!'

This is worth thinking of.  
'And so you've been unhappy for six months?  
Girl! be not sorrowful overmuch. There are  
Others as well as thou unhappy too.'  
'Please you, I must get father to his bed.  
God bless you, and good bye!'

There is so much  
Earnestness in the ministry of this child,  
I can but marvel such a jewel's wasted  
Upon the snout of such a swine as this.  
'Now, little maid, suffer me, as your friend,  
To help you with him to his sleeping-room.  
You have not strength—it's scarcely safe—some harm  
Might happen, if—in short, just go before,  
And I will fetch him in.'

She's disconcerted  
Because I look so kind,—as if the frost  
Frozen upon her heart, beneath the crust  
Of a contemptuous world, had broken up  
Before the faint ray of sympathy:—  
So it appears to me, at least; but I  
Make as though 'twas accorded; and with care  
Once more take up my ugly burden, and  
Deposit it upon the trundle-bed.

She points me out;—a mattress huddled up  
Into a corner, seems her own. And want,  
Eked with a touch of neatness to the verge  
Of comfort, marks the habits of the two.  
Filthily falls the helpless heap upon  
The purity of that couch, which pious hands,  
Too small to make all smooth, contrive to drag  
Into the semblance of a bed of rest.

I then at last take her by both her hands,  
And say—'God bless thee!' turning round to go.  
'Good bye, sir. Please tell no one. He'll be well  
And at his work to-morrow. Oh, dear sir,  
He is the kindest and the best of fathers!—  
'Tis mother's death, I want you, sir, to know,  
That makes him thus. None, sir, but I can tell  
All that has cost him—us, I ought to say:—  
She was so much to both of us; and now—  
Now she is gone, I've lost them both, both, both!'

At this she lays her little head upon  
My hands, still holding hers; and drops some tears,  
But few, and checks them. By long discipline  
'Tis plain she does not let herself break down—  
And, with a self-reproachful glance at him  
Snoring unconscious draws one hand away,  
Dries her moist eyelids with the back of it,  
And puts it into mine again.

'But she—

How came she, dear, to die?'

'Oh, that, sir, that

Began with George.'

'And who was George?'

'What, he gone too?'

'Not quite. Kind sir, good bye.'  
'Nay, I'm a friend. No vain impertinence  
Prompts me to ask these questions. Trust me, child,  
I wish you well—would gladly serve you—seek  
Some way to do so in my mind this moment,  
To accomplish which I've need to be informed  
Of these details.'

'Sir, good and kind, I ask  
No service. I'm at home all day, and keep  
These little rooms for him. He could not spare me,  
Nor I spare time for work.'

'But then I think  
What I could do to help your father.'

'Oh, —  
With a little scream of glad surprise,  
As if the last thing she had reckoned on  
Was a good word for him—'forgive me, sir;  
I'll tell you about George. He is my brother.  
Poor George! It was the first of all our griefs.  
That wicked clerk it was that led him on.  
He worked, sir, in a shop. He worked, sir, well,—  
And he was quite a boy. Some money left  
Within his reach one night, and that companion—  
'Twas with these two the devil tempted him  
To slay us all. When it came out, and men  
Entered the little quiet room to put  
The handcuffs upon George, that blow it was  
Killed my poor mother. Beatings of the heart  
Brought her to death. My father then was not  
What he is now. None harder, healthier, more  
Regular at his business and his church.  
Happier, or more respected. Oh, sweet sir,  
That is his nature!—Here she colours up  
With the rose-tintings of a dawning hope—  
'This that you see is not his real self—  
So different! Had not shame and this last grief  
Got hold of him between them, you would see  
A man you could be proud of. Oh, yes, yes—  
Much might be done for him! A few kind words,  
With the forbearance you have displayed to me,  
Though they were mixed with warning and reproof,  
Are what he wants,—what he's a stranger to  
For months and months; listens for day by day;  
And finding not, comes here to me at night  
Dead—dead.'

Here the dead father groans and groans,

And speaks. I kiss the forehead of that child,  
And leave her with her dead—promising first  
That I would come again.

Ah, well-a-day!  
This was the sermon that I thought I had read  
From text to benediction, when I dropped  
The filthy hog that wallowed in the mire  
Down at his sty! Ay, so we live and learn.  
Say rather, die and learn: for wisdom thus  
Acquired, involves a sort of death—that is  
It kills the heart within us.'

Our readers will thank us for having introduced to them a "new poet," or at least one who has fully as good a claim to that title as the best of the school to which, in vice of the faults we have pointed out, we must allow that he at present belongs. There is, however, better hope of this writer than of any of the school in question. There is little or nothing "spasmodic" in the whole of the foregoing extract, and there is no knowing what he may do in his next work if he will only be more modest in the choice of a subject, and more diligent and patient in the application of his unquestionable powers to its development.

*Transactions of the National Association for the Promotion of Social Science, 1857. Inaugural Addresses and Select Papers.* John W. Parker and Son.

ONE of the most hopeful features of the nineteenth century is the sense of responsibility which seems to possess the more influential classes of society, and the desire which they evince to do their duty by those who are dependent upon them. Some years ago to hint that the principle of "every man having a right to do what he likes with his own" was fallacious, would have been resented as an insult. We well recollect the storm of obloquy which was poured upon the head of an under-secretary for Ireland, who, in reply to a requisition from the Orange landlords of Tipperary for coercive measures and more policemen, ventured to suggest that "property had its duties as well as its rights." Happily the principle for enunciating which the Tipperary magistrates howled for Mr. Drummond's impeachment, has now been generally accepted, grudgingly, indeed, by the more selfish and profligate portion of the capitalists of this country, but by the nobler and better instructed with a cheerful determination to carry it out to its legitimate results. Our country gentlemen and our great manufacturers now consider it an inevitable condition of their position to promote the social, intellectual, and moral improvement of those over whom they exercise an influence. They feel that civil society, which, by a complicated system of law, secures to them the enjoyment of their properties and the power of transmitting their wealth to whom they please, has claims upon them which they are bound by gratitude to discharge; and many endeavour to do so to the best of their ability. It would be an easy but invidious task to particularize, but we could in a few moments name many landlords and manufacturers who count it not a burden, but a privilege, to spend their time and their money in combating evil among their fellow-men, whether in the form of moral depravity or physical suffering and degradation.

Those who are too selfish to be influenced by the higher feelings of gratitude and duty, are touched by the lower one of self-interest. The newly-invented science of statistics shows that bad food, bad lodging, bad drainage, want of education, and every kind of material and moral miasma, have a direct tendency to promote pauperism and crime. But paupers and

criminals must be supported out of the taxes paid by capitalists. The laws of property are made for the benefit of the community; but when the laws of property endanger the life of any member of the community, they yield to the law of nature; and the law of England, following in this respect the law of nature and the Mosaic code, declares that every Englishman shall be entitled to claim from his wealthier neighbours sufficient to support life. This is the principle of the poor-laws; and, appealing in this practical way to the pockets of capitalists, it serves as a useful reminder to them that society has claims upon all its members.

Statistics have made out a still clearer case with respect to crime. It is shown to be produced in an inverse ratio to the social welfare of the lower orders. Where the dwellings of the people are so unhealthy as to produce languor and debility, or so small as to render the decencies of life impossible; where children grow up uneducated, and therefore incapable of all but the grosser pleasures—where the gin-shop or the beer-house are the only recreations allowed or encouraged; there crime is found to flourish. And the question which the capitalist has to solve is, whether it be cheaper to maintain a large police-force, or a staff of schoolmasters; to build goals and lunatic asylums, or schools, and churches, and healthy cottages; to provide cricket grounds and bats, or treadwheels and handcuffs; in short, to ameliorate the condition of his tenants and workmen, or to imprison, transport, and hang them. Nay, further; when the transportation system failed, it was found that we must either do something to diminish the number of our criminals, or walk the streets revolver in hand, and sleep in nightly fear of the house-breaker. And now another "great social evil" is pressing itself upon public attention. The streets of the metropolis are daily becoming more and more unfit for modest women to walk in; and while some advocate the repression of the scandal by increased severities in the police regulations, many hope that it might be more effectually put down by a mitigation of the evil at its source.

But this even is not enough: just while the nation was filled with enthusiastic admiration of its army,—while the Crimea was fresh in our recollection, and the heroism of our troops in India the theme of every tongue, a Blue Book was published, which proved the astounding fact that our soldiers were yearly destroyed in thousands, not by the "sword or gun" of the Russians or the Sepoys, but by their own colonels, quartermaster-generals, and ministers-at-war. While we have been building model lodging-houses, and public baths, and improved cottages, the barracks, within a stone's throw of the Queen's palace, and appropriated to the use of the heroes of Inkermann and Lucknow, are as destructive to human life as the copper-mines in which Russian convicts expiate their crimes. Here again the question for the capitalist to solve will be, whether it be cheaper to build well-ventilated barracks, and hospitals, and kitchen-ranges, or to lose a vast percentage yearly of troops, each of whom costs the country many hundred pounds.

These are obviously all questions which touch us nearly, and it is of great importance to the public, not only to have accurate information upon them, but to have some recognized organ for bringing them before those to whom is intrusted the task of working them out in practice. The generality of people are comparatively ignorant of the principles of social



science. In these matters most men work by what is called "the rule of thumb." But such of these principles as relate to health are of daily and hourly importance to all. With respect to those which refer to the public administration we are even more in the dark. The official spirit is still so strong in public men, that even though the astounding facts of the late Blue Book are proved by unimpeachable evidence, they seek to palliate the faults of the authorities; and we are told that it is nobody's fault that the ordinary rate of mortality in the army in times of peace is equal to that of the rest of the nation in times of cholera.

Here the National Association for the Promotion of Social Science obviously supplies a much-felt want. It is founded for the express purpose of obtaining and disseminating correct views and information on all subjects relative to the social condition of the community, and of bringing the questions which they involve prominently before the public and the legislature of the country. Its "Transactions" for 1857, the first year of its existence, promise well for its future usefulness. The opening addresses we noticed when they first appeared. The book now before us contains, in addition to these, ten papers read before the Association at their first meeting at Birmingham.

The subjects treated of are:—1. Jurisprudence and Amendment of the Law. 2. Education. 3. Punishment and Reformation. 4. Public Health. 5. Social Economy.

Under Jurisprudence, &c., we find sixteen papers. Amongst the rest, "Suggestions for a more speedy, frequent, and economical Administration of Criminal Law," by Mr. Warren, and a recommendation by Mr. Hastings for the repeal of the seventeenth section of the Statute of Frauds, which declares all agreements not made in writing to be null and void. In the course of the discussion which ensued, Lord John Russell stated that he had been opposed to the repeal when it was proposed in the House of Commons, but that he had been convinced by the arguments of Mr. Hastings, and had changed his opinion. There are some judicious suggestions also for facilitating the transfer of lands, and amending the laws relating to bankruptcy, insolvency, and commercial associations.

In the Educational section we particularly noticed a very interesting statistical account of the "Foundation Schools of England," and a most valuable paper, by Mr. Thomas Hare, showing how these noble foundations, which have in too many cases become merely *appanages* of wealthy trustees or wardens, might be rendered useful to the community, for whose benefit they were intended by their munificent founders. "What," asks Mr. Hare, "are the obstacles to improvements which seem so clearly desirable? Why is there not a general concurrence in promoting them? Unfortunately none of these alterations can be effected without more or less touching the interests or prejudices of trustees or administrators, and other, and often numerous classes." This is one of the disadvantages of local self-government; and the simplicity of the process by which a centralized despotism can sweep away all such selfish interests is one of the baits by which it induces nations to submit to it.

Under the head of Punishment and Reformation is a curious statistical paper by Mr. Jelinger Symons, showing that the prevalence of crime is in direct proportion to the density of population. His tables would tend to show that crime has nothing to do with ignorance or

knowledge. Wales, which enjoys the unenviable distinction of standing highest in the scale of ignorance, stands highest in the enviable one of innocence. Now, many unskilled logicians would be inclined to argue from this, that knowledge produces crime, and *vice versa*. We must, therefore, warn them that they would, by doing so, fall into the vicious form of syllogism which involves the "non-distribution of the middle term." It would be as if they argued that because all the Irish rebel leaders had three names, the having three names made men Irish rebels. Mr. Robert Owen contributes a paper to prove that the human race may be governed without punishment. Lord Palmerston, we believe, argued for the Immaculate Conception of the whole human race, and attributed the existence of evil to beer-shops. Mr. Owen's paper is not very fully reported, or we should, perhaps, find that the prohibition of beer-shops entered into his scheme. Now, we fear that the time is distant indeed, when we could effectually appeal to the consciences of English brewers and public-house keepers to give up the manufacture and sale of the drink that "brings death into the world, and all our woe." The *sacra fames auri* would make our jolly host a learned casuist to excuse his favourite liquor; and then what would remain for the founder of Utopia but to restrain the vendor of moral poison by pains and penalties? The whole human race will be fossil remains before Mr. Robert Owen's amiable predictions are fulfilled.

To the section of Public Health, Sir Charles Hastings contributes a paper on 'The Severn, in relation to the Pollution of its Stream by the Drainage of the Towns on its Banks,' and Mr. Henry Austin, Mr. John Pigott Smith, and Mr. Robert Rawlinson give each their views of the principles which ought to govern the sewage of towns. A short paper by Mr. John Alfred Langford states what has been done, and what is proposed to be done, for supplying Birmingham with public parks. Mr. Tom Taylor's 'Central and Local Action,' is rather a review of Mr. Toulmin Smith's work on 'The Parish,' than a scientific paper, and displays more of the knack of periodical writing than most of the others. Dr. George Wild contributes a most sensible and practical suggestion for ventilating rooms by means of a pipe introduced into the central ornament of the ceiling, and communicating with the kitchen chimney. This plan, if successful, would be a great boon to persons frequenting London ball-rooms in May and June. And Mr. Robert Rawlinson, in a second paper, discusses the engrossing topic of the barrack question.

The section of Social Economy opens by a paper from Lord Brougham, in which he proposes that an act of parliament should be passed to compel railway companies not to run trains at a greater speed than twenty-five miles an hour. Mr. E. Akroyd, M.P., contributes a paper on 'The Relation of Employers and Employed under the Factory System,' and the employment of women, the early-closing movement, workhouses, the charitable employment of labour, public libraries and museums, savings' banks, labourers' cottages, intemperance, and prostitution, are all discussed in a number of papers of various merit. In that on the early-closing movement we noticed some exaggerations. Young men in fashionable shops are stated to be sometimes so cruelly fatigued that they are forced to put their feet into cold water to ease the pain. This fact does not show that the shopmen

suffer more than those who indulge in taking a walk in the country or dancing the polka. Omnibus-drivers are also cited as victims to over-much work. Now really of all classes of labourers, those who sit all day on the box of a carriage, breathing fresh oxygen, and stopping as often as they like to drink a pint of stout, seem to us the least to be pitied. We also noticed in some of these papers a good deal of nonsense about phrenology.

On the whole this is a most important addition to the useful literature of this country. Here the humble householder, no less than the member of Parliament, will obtain information which may stand him in good stead in the practical affairs of daily life; while landed proprietors and manufacturers will find many a useful hint for the amelioration of the condition of those upon whose welfare they exercise so great an influence, either for good or for evil.

#### *The Only Child.* A Tale. By Lady Scott. 2 Vols. Hurst and Blackett.

This tale might with more propriety have been called 'The Only Children,' for there are two upon whose fortunes the interest of the narrative depends, and it is not quite certain which is meant to be indicated. The mere fact, however, that the hero is an only son, and the heroine an only daughter, is not enough to justify the choice of a title which promises to illustrate the special condition of an individual in a family, while the story of which it is the label does nothing of the kind. Let no writer of novels despise the necessity of devising a title which, without betraying the secret of the book, shall fairly suggest its character, and ultimately vindicate its aim. Above all things, let the novelist be careful to avoid being entrapped into the adoption of a "taking title," such as some publishers have been famous for. A "taking title" is intended, not to represent the leading idea of a book, but to make it sell. A successful sale answers the purpose, no doubt, both of publisher and author; but the disappointment that ensues when a work is found to fall short of its title, or to be wholly beside it, vents itself on the author alone.

The actual drama of the volumes before us may be briefly related. The orphan lad, Ellerley, heir to the dukedom of Arran, has been left by his father, on his death-bed, to the sole charge of Dr. Burgess, the rector of Worthington, an excellent clergyman of the old school. The boy is an "only child," and is eight years of age when Dr. Burgess takes him home to the rectory to bring him up, and, in the words of the death-bed injunction, to do his best by him for this world and the next. Dr. Burgess has a wife and an only daughter. In a few years Mrs. Burgess dies, and the children grow up together in the house of the widowed clergyman. The reader sees the inevitable issue afar off, although some pains are taken to divert attention from it in the beginning. The young lad is sent on a visit to his relative, Lord Linton, who has a family of rampant, flirting girls, and who resides in a fine old baronial hall. The interior of this establishment opens a new scene to the youthful Ellerley. The house is "anything but a nunnery;" the young ladies Fanny, Julia, and Rosa, with the governess in their wake, always mix with the guests, and, while yet in the school-room, have acquired a perfect command of the artillery of smiles and graces, and audacious coquetry. They are what are called

precocious girls, perfectly up to all feminine dodges, and thinking of nothing but men. These three riotous young ladies, assisted by a Miss Joddrell, a rich heiress on a visit at Linton, their senior in years and experience, manage to get up a little private flirting in the school-room, at the hour set apart for the school-room tea, when the rest of the family are dressing for a late dinner. Thus all the young men staying from time to time in the house are smuggled into the school-rooms, and the girls in due course form special *liaisons*. It may be imagined what this comes to after a little while with a curate and a captain who have not a shilling in the world, and who are not at all indisposed to take advantage of the romping confidence reposed in them. At first, all the young ladies, particularly Miss Joddrell, who is more knowing than any of them, and who being a *parvenue* is more deeply interested in the result, makes a rush at young Ellerley; but his lordship meets the assault with indifference. He likes the animated life at Linton well enough, but the girls are not to his taste; and he ends his visit, and returns home, very glad to get back to the rectory.

We now pass over several years. Ellerley is of age, and his majority is celebrated by a grand *fête* at Ellerley Park. It is in the midst of this great host of company, and upon this auspicious occasion, when he is free to act and think for himself, that he breathes for the first time his love for Brenda Burgess. She receives his communication in the most natural way, as if she had looked for it as a matter of course, and it is settled that he shall come over to the rectory the next morning and open the business to her father. By a curious, but not improbable blunder, she authorizes her father's curate to make a similar proposal, supposing that his ambiguous words refer to another subject. The next morning finds Brenda full of expectation in her room upstairs. She hears a horse's hoofs galloping to the door. It is Ellerley. Presently he is shut up in the library with her father. All is still for a short time. Then voices are heard; then a discussion; and soon afterwards she sees Ellerley mount his horse and ride off. Her father has refused his suit from a strict sense of honour; and, to complete the sacrifice, he compels her to write a letter to Lord Ellerley, informing him that the refusal has her sanction. Matters having taken this critical turn, the arrival of the curate on a bootless errand, and the sudden illness of the worthy old clergyman, who has destroyed his daughter's happiness out of a strong sense of duty, are occurrences of little moment to the reader.

We have now advanced to about one-fourth of the second volume of a story which is despatched in two volumes. Even before he has any knowledge of what is to follow, the skilled novel-reader begins to be a little alarmed at this unpropitious distribution of space and action; but by the time he has arrived at the conclusion, his alarm is fairly converted into consternation. The rest of the story is merely a gathering up of threads, without unity or design. Lord Ellerley, believing himself ill-treated by Brenda, flies for refuge to the tumults of Linton; but finding the remedy worse than the disease, he is about to take his departure early one morning, when he is suddenly pounced upon and snared for life by Miss Joddrell. In the mean while Dr. Burgess, whose mind is a wreck, goes with his daughter to the coast of Devonshire, where he dies, and Brenda marries his physician. She is now Mrs. Carey. Years again pass over;

Dr. Carey is a distinguished man in the scientific circles of London, and is called in to attend the Duchess of Arran, *née* Joddrell, who destroys herself by the use of laudanum. We meet, also, in their fashionable assemblies, Lady Chessingham, formerly the Lady Rosa Linton, who, after having left her husband, and made a desperate attempt to run off with a bishop, becomes a comparatively respectable member of society. But it is necessary to arrive at a catastrophe of some kind, and Dr. Carey according dies, to make way for the crowning event. Brenda and Ellerley, now Duke of Arran, are both free once more, and although Brenda has no less than four children, one of them a girl who bears her own name, and is very like her, we begin to hope, for the sake of rounding off the tale with something pleasant, that the lovers will fall in with each other again, and that we shall hear a ring of bells in the last page after all. And so it happens. Brenda and her pretty daughter are at a watering-place, and as the young girl walks out every day with her governess, she attracts the notice of an infirm gentleman who is wheeled about in a chair. Soon afterwards she is sent on a visit to the house of a friend. Here she meets the infirm gentleman, who, of course, turns out to be the Duke of Arran. He talks to her about her mother. Obviously the end is near at hand. He visits the mother, and throws himself at her feet. We naturally anticipate that she bursts into tears, and accepts him. No such thing: he does not give her the opportunity. He has come to ask the hand of her daughter! The sequel must be told in the words of the author:—

"The elder Brenda turned and looked at her daughter, who, having crept gently into the room, was standing by her side. There was something in that beautiful young face which decided the mother in a moment. It was not a time for words, but she took the unresisting hands of the young girl and placed them in those of the Duke of Arran.

"And so, after all," cried Brenda the younger, in an ecstasy of delight, "it was me he cared for all the time, and not mamma!"

The observation of Brenda the younger, strikes us as a very capital commentary on the whole story, and interprets very accurately the thought which at the same moment is passing through the mind of the reader.

Its termination is not only disagreeable, but absurd. Such things have happened, no doubt, but they are not the less irreconcilable with general truth on that account. The defect of this story is a very common one. The author, having worked up her characters to a certain pitch, does not know what to do with them afterwards, and so loses herself in a maze of improbabilities. The interest awakened in the early part of the story is frittered away towards the close, and the method adopted of clearing the stage for future operations, by killing everybody who happens to be in the way, recalls to us that primitive age of novel-writing when it was a canon of criticism, or, at least, a law of practice, that the end justified the means.

Lady Scott succeeds better in sketching scenes than in sustaining a plot. She cannot construct a story with a central interest and progressive development; but she is not deficient in observation of life, and is capable of lively pictures of society in certain phases. The whole of the interior at Linton is very striking in its way, quite natural, and painted with originality and firmness. The fashionable assemblages in London are not so happily hit off, and the characters of the Duchess of Arran

and Lady Chessingham are, in different ways, forced and exaggerated. The reason of this is that at Linton the characters are evanescent, and are introduced rather in the way of description than of movement; while those in London are mixed up in the plot, and have a direct influence upon the conduct of events.

It is in the attempt to put her figures into vital action that Lady Scott fails. For a similar reason, the serious and passionate passages are not so happy as the light and satirical.

The best parts of the work are too long for extract, but a notion of the Linton girls may be gleaned from the following. It is the arrival of young Ellerley at the hall. He has made his way to the library without meeting any of the family:—

"Is that Lord Ellerley?" cried a gay young voice at that moment, as a figure fitted out of a side door. "Oh, how do you do, Ellerley? we are so glad you are come, but we fancied you would stop at the lake where Lisle is fishing; so you see everybody is out except myself. I stayed at home on the chance of your coming straight on, determined that you should have somebody to do the honours for you."

"Lord Ellerley was extremely abashed at the ease and warmth of his reception, and had not a word to say for himself in reply to the cordial and graceful greeting of the Lady Rosa. He knew she was only his own age, yet for the life of him he could not have welcomed a guest, even at the rectory, with half the *manière de société*, which this young girl, still in the school-room, displayed, as she performed her part of hostess for the moment.

"Consequently he contented himself with saying how do you do, looking extremely foolish, and feeling exceedingly small.

"But Lady Rosa was too well bred to appear to notice this. Perhaps an inward feeling might have passed through her mind which the words 'painfully shy,' might have embodied, but she did not show it. She merely went on talking.

"But I am wrong in saying we are all out. Papa is at home, and in bed with a fit of the gout. So cross, that I do not advise you to go near him, but if you wish it very much, or prefer it to going in search of Lisle, I can show you the way."

"I should like to find Lisle," said Ellerley.

"Very well. I know exactly where he is. But would you like to see your room first? You have a new room this time, because now that you come alone, we look upon you as a gentleman-at-large, and treat you to a guest's room. You have the octagon, where the nice library is."

"My rod is in the carriage," persisted Ellerley, fidgeting to get away, "perhaps there would still be time for me to fish if I could find Lisle?"

"Just as you like. I dare say there would be."

"Lady Rosa rang the bell briskly, and a servant appeared.

"Lord Ellerley's fishing-rod is in the carriage. Send some one after us with it to the lake, and—"

"Oh, thank you," interposed the boy, "but I can carry it myself."

"Why should you? Impossible—no—let some one follow us—come."

"And flinging her large brown straw hat jauntily over her long curls, the young coquette led the way to the lake, Lord Ellerley following her, ill at ease, and wishing heartily that he had been permitted to have found it himself, and to have carried his fishing-rod independently over his own shoulder, instead of being attended by a young lady, whose curls and conversation overpowered him, and pursued by a stately footman in gorgeous livery."

In the following passage we have Ellerley,



rejected, as he believed, by Brenda, and once more at Linton. The place does not suit him. He rises early in the morning, determined to go away. In the conservatory he meets Miss Joddrell. He wishes to see Lady Linton to take leave; and the "artful dodger" tells him he will find her ladyship in the library after breakfast arranging books:—

"After breakfast, therefore, he repaired to the library; but, instead of finding Lady Linton there, the first object he beheld was Miss Joddrell, perched at the very top of the ladder, and humorously bewailing her position.

"'Lady Linton will return in a moment,' said she, 'so I have not deceived you; but I am most ludicrously placed. By her assistance I attained this perilous height, and the ladder being rickety, I am compelled to sit here without stirring hand or foot till she comes to my rescue. I am furious to think that this is the second time to-day in which you have discovered me under very unfavourable circumstances.'

"'I cannot call my first sight of you to-day unfavourable,' laughed Lord Ellerley; 'and this second position is by no means unbecoming. I see the prettiest pink-kid slipper that ever graced a lady's foot.'

"'If your lordship pays me compliments,' was her reply, 'I shall tip over the ladder, and descend to earth without assistance, to the imminent danger of my limbs.'

"'But do you wish to come down,' asked Lord Ellerley, seriously. 'Have I been so thoughtless as to hold you in conversation when you are in a frightful state of alarm? Pray forgive me—do let me offer you my hand.'

And he stretched it out, and placed his foot on the ladder to steady it. Miss Joddrell's eyes flashed fire; she pretended to extend her own hand—then pretended to withdraw it.

"'Offer me your hand?' said she, coyly; 'do you mean for a moment?—or for life?'

"The bold stroke was made. The words she had long meditated were spoken. Lord Ellerley was entrapped unawares; and without hesitation he replied, in a tone as ready as she could desire:—

"'For life, if you deemed such a gift worthy your acceptance.'

"She sprang to the ground. Both of them forgot that a few minutes before she had been unable to move a step without assistance.

"'Indeed I do!' she cried, in her joyous, hearty way; 'and moreover I like such a present extremely. Seal the treaty,' she added, laughingly extending her really beautiful hand, which Ellerley, on the inspiration of the moment, seized and raised to his lips; 'and now come this way a moment.'

"She still held his hand; she led him to the folding-doors which opened into Lady Linton's boudoir. There sat her ladyship, as though she had been in her chair there, and had no intention of leaving it, the whole morning. Miss Joddrell advanced radiantly.

"'Congratulate me, dear Lady Linton,' she exclaimed, throwing her arms round her neck, '—congratulate me, for I am engaged to Lord Ellerley!'

"'Perhaps it would be too unfair to say that Lady Linton's surprise equalled Lord Ellerley's; but certain it is that the one was very little less astonished at what had occurred than the other. It had all been so sudden that he could not realize it; he stood as if in a dream; and there was Lady Linton shaking both his hands, and wishing him joy.'

These pictures of the worst side of high life are well conceived and skilfully executed. They cannot fail to remind the reader of 'Vanity Fair'; but it is the fate of all original writers to engender a host of imitators.

## PUBLICATIONS RECEIVED.

*Biographical and Critical Essays.* Reprinted from *Reviews.* By A. Hayward, Esq., Q.C. 2 vols. Longman and Co.

*The Book of Orders of Knighthood, and Decorations of Honour of all Nations.* Edited by Sir Bernard Burke. Hurst and Blackett.

*Domestic Annals of Scotland, from the Reformation to the Revolution.* By Robert Chambers, F.R.S.E. Edinburgh: W. and R. Chambers.

*Death Scenes of Scottish Martyrs.* By Henry Inglis. Edinburgh: Constable and Co.

*The Life and Times of Dante.* By R. de Véricour. J. F. Hope.

*The Education of the People.* By J. A. St. John. Chapman and Hall.

*Tracey; or, the Apparition.* By Mrs. Thomson. J. Hodgson.

*The Wayfarers; or, Toil and Rest.* By Mrs. P. M. Latham. Bell and Daldy.

*Trésor des Livres rares et précieux.* Par J. G. T. Graesse, Première Livraison. Trübner.

*Raccolta di Poesie tratte dai più celebri autori antichi e moderni, ad uso degli studiosi della lingua Italiana.* Per cura di F. Venosta. Nutt.

*Collectanea Antiqua.* Part II., Vol. 5. By Charles Roach Smith. Printed for the Subscribers.

*The Netherwoods of Otterpool: a Novel.* 3 vols. Bentley.

*The Two Brothers.* By the Author of 'The Discipline of Life.' 3 vols. Hurst and Blackett.

DANTE is to Italians what Shakespeare is to us. He represents the fierce, imaginative, theological mind of the South, as Shakespeare represents the calm, practical, and humanistic mind of England. The poems of each have no doubt tended to perpetuate those national tones of thought from which they originally drew their inspirations. But national peculiarities become exaggerated by the exclusive exercise of one set of faculties, and a little of the enthusiasm and spirituality of the Dantesque school might, perhaps, be advantageously infused into our painfully mundane conceptions, just as a little of the spirit of Fra Angelico, Giotto, and Raffaele is refreshing after the eyes have long dwelt upon Hogarth and Wilkie. We therefore welcome *The Life and Times of Dante* as a well executed attempt to popularize the 'Divina Commedia,' particularly as it comes from one who is engaged in the work of education in the newly-founded Queen's University in Ireland. M. de Véricour displays a considerable command of the English language, and every trace of a foreign idiom might easily have been eliminated in English by a few strokes from the pen of a competent person. It is a pity that this has not been done; but the solecisms which appear do not offend, because they are obviously not the effect of defective education or vulgarity. After a sketch of the social and political condition of Italy in Dante's age—which, by the way, very much resembles its present condition,—M. de Véricour proceeds to give a well-written and entertaining sketch of the poet's life, pointing out the facts which have been ascertained for the first time, or corroborated by recent researches, and judiciously weighing the evidence for all. The following story from Petrarch is well known, but it will illustrate our remarks on M. de Véricour's style:—"Having been exiled from his country, he retired at [to] Can Grande's, who was then the consolation and refuge of all the unfortunate. He was at first very honourably treated; but he was not long in keeping himself aloof, and more and more so, [he soon found it necessary to keep himself aloof,] and to become [insomuch that he became] less agreeable to his patron. There were at the same time at this court, jugglers, buffoons of every sort, among whom there was one who was the more prized, as it usually happens, as he was the more impudent, obscene in words and deeds. Can Grande, suspecting easily that Dante did not much relish the valuable buffoon, had the latter brought before him, and having passed a magnificent encomium upon him, he turned towards Dante, saying to him:—'I am astonished that this buffoon, grossly ignorant and fool as he is, should be able, nevertheless, to please us all, and make himself beloved by all, while you, who are reported to be so learned, cannot do as much.' 'You would not

wonder at this,' replied Dante, 'if you knew that friendship is based upon a similarity of taste and intellect.' " When we find that the patron had so little and the client so much delicacy of feeling, and moreover such a trenchant speech, we can enter into the full bitterness of those pathetic words in the 'Paradiso':—

"Tu proverai sì come s'è di sale  
Lo pane altrui, e com'è duro calle  
Lo scendere, e'l salir per l'altrui scale."

To the life of the poet is appended a very full and extremely judicious analysis of the immortal 'Divina Commedia.' We are happy to find that M. de Véricour rejects, with Cardinal Bellarmine, Schlegel, Count Balbo, and every one who has any real poetical feeling, the absurd allegorical interpretations by which commentators have attempted, from time to time, to rob the exquisite picture of Beatrice, and with it the whole poem, of its human interest. The latest operators in this line have been Ugo Foscolo, Rossetti, and M. Aroux, all of whom have been successfully refuted. M. de Véricour's comparison between the Satan of Dante and Milton is excellent; as are also his observations on Dante's mode of assimilating the conception of heathen antiquity to the spirit of his own age, so different from the servile and lifeless imitations which were the result of what is called "the revival of learning." These remarks are equally applicable to our own Shakespeare's representation of classical scenes. We cannot speak too highly of the tone and feeling of this very entertaining and useful book; and we trust it will add an impetus to the study of the great Florentine among M. de Véricour's pupils.

The time for talking about the advantages of educating the people seems to be gone by; and it does seem to us that Mr. St. John is guilty of an anachronism in sitting down in his study to write such stale platitudes as these:—"A Roman poet observes that man is the only creature formed with a countenance looking towards the skies, to intimate whence he came, and whither he must ultimately go. All other creatures have their faces turned towards the earth, which is to bound their aspirations and their hopes, while, in the language of the spirits in Milton:—

'By our own proper motion we ascend;  
Descent and fall to us is adverse.'

Every sentiment which will not harmonize with this conviction, should be expelled like poison from the soul. Without it we cannot bear the ills of life in a calm and dignified manner; but with it there is nothing which the mind finds it difficult to subdue. Here we have the sheet anchor of the English people, their Palladium, their sacred fire, which converts the poorest hearth of the poorest hovel into a great altar, on which God does not disdain to hold converse with man. We must introduce this belief into every form of education, not in a sectarian spirit, but in a great catholic sense," &c., &c. From this we conclude that Mr. St. John is engaged in the practical work of educating the poor; but, if so, we wonder how he finds time or inclination to write about it in such splendid language as that in which *The Education of the People* is written.

*Tracey; or, the Apparition*, is a novel founded on the belief, common in Scotland, that the ghost of a dying man often appears to his friends at the moment of death. The scene is laid in an old baronial castle in Scotland; the hero is Lord Ravenspur, known in family history as "the Bad;" and after a life of selfish profligacy and crime,—after ruining a cousin, and calumniating an innocent girl whom he loves, in order to prevent her marriage with another man, he dies, a prey to superstition and remorse, warned of the fatal hour by the ghost of his victim. The characters in this novel are forcibly drawn; the plot, though somewhat melodramatic, is skilfully managed, and the dénouement is well "led up to," and artistically presented to the reader. It is a welcome addition to the ParLOUR Library.

*The Wayfarers; or, Toil and Rest* is a tale of

peasant life in the Pyrenees, and we know too little of the place or the people to be able to pronounce positively whether the castle of La Roche, where the scene is laid, be a reality or a *château en Espagne*. We much doubt, however, whether the peasants in the Pyrenees speak in such a didactic style as they are here represented as doing. They must be very different from all peasants, or, indeed, human beings, that we are acquainted with, if their conversation always takes the earnest, moral, and religious tone which pervades this very instructive story. It turns upon the happiness of labour and unselfishness, and the misery of idleness and selfishness. A proud steward, who never has a kind word for any one, is humbled by having his house burned down, and finding that no one will help him to put out the fire. The lord of the valley, who has shut himself up in literary pursuits, discovers that he would have done better if he had become acquainted with the tenants on his estates, their wants and their dispositions; and all are made to feel at last that kindness and disinterestedness are the surest guides to happiness. The story is told in very pretty, poetical language, and its moral tendency is unexceptionable.

If the merit of the execution of Herr Graesse's *Bibliographical Trésor* corresponds to the extent of the plan, the work will be one of very high value, and indispensable to bibliographers. It is designed to contain a notice of every work of interest in a bibliopolic point of view; and not only does the list appear very ample, but there is a mass of accompanying matter in the shape of annotation and illustrative remarks. Accuracy is quite indispensable in a work of this nature, and should the author have taken due pains to insure this, there is no fear of his work failing to recommend itself to the bibliographic world.

Signor Venosta's selection of *Italian Poetry* appears to us very judicious. All styles and periods are well represented, and we are especially gratified to find that the claims of contemporary writers are by no means overlooked. In one respect the book is certainly deficient, but the fault may be easily amended. Instead of a mere dry list of the writers' names, with the dates of birth and death, the index might easily have been made to serve as a brief introduction to the history of the whole literature, by the addition of a few critical remarks and biographical particulars. We hope to see this done in the next edition.

#### New Editions.

*The Life of the Rev. Adam Clarke, LL.D.* By J. W. Etheridge, M.A. J. Mason.

*The Life of the Rev. Adam Clarke* is a religious biography, published under the superintendence of the committee charged with the literary affairs of the Methodist Connexion, and partakes largely of the peculiarities of that unctuous style of literature to which it belongs. It is indeed a curious study to the uninitiated. For instance, what is the meaning of the following:—"To relieve the excessive press, a preacher was obliged to stand up without, while I wrought an hour and fifteen minutes within. At the last prayer we had an uncommon shaking, and some acts of solemn self-dedication took place, never, never, I hope to be forgotten?" What was it that Dr. Clarke wrought? or what was the shaking which accompanied the prayer? Was it a shaking of hands, analogous to the mystical kiss of peace which is said to have formed a part of the worship of the early Church? It is a curious fact that thousands of educated Englishmen talk a mystical language which is unintelligible to the rest of their countrymen, and believe in alchemy and other strange superstitions. But Dr. Clarke appears to have been really a kind-hearted, good, and learned man. His 'Commentary on the Scriptures,' in which the uncharitable doctrines of Calvinism are combated, is, we believe, extensively read. But he did not confine himself

to theology. Several papers of antiquarian and philosophical interest from his pen appeared in various periodicals, and among the rest, one on Exley's 'Theory of Physics' in our own columns. He was also employed by the Record Commission in bringing out a new and vastly-improved edition of Rymer's 'Fœdera.' His reputation as a biblical critic obtained for him the notice of the late kind-hearted Duke of Sussex, who entertained him at dinner at Kensington, and dined with him at his own house on several occasions, discoursing chiefly on questions of biblical exegesis. On one of these occasions the Rev. A. Strachan, a Methodist preacher, was one of the party, and after the Duke's departure asked Dr. Clarke—"Do you think, doctor, that the prince is a converted man?" "I do not know what you would do," replied Dr. Clarke, "but I think I should not hesitate to give him a note upon trial." What an odd effect it must have upon the mind, thus to divide all one's acquaintances into two classes, the converted and the unconverted. Indeed, this book is altogether a psychological curiosity.

#### Miscellaneous, Pamphlets, &c.

*A Chronicle of the Revolt in India, and of the Transactions in China in 1857.* Part V. W. and R. Chambers.  
*The Englishwoman's Journal.* No. 1. Piper, Stevenson, and Spence.  
*The Two Napoleons and England: Two Pages of History.* Simpkin and Co.

PART V. of Messrs. Chambers's very useful and entertaining *Chronicle of the Revolt in India* brings us down to the middle of June, when our little army was still encamped before Delhi. The narrative is carefully compiled and well written, and the illustrations of the scenes of the heart-stirring events of the mutiny are interesting. Many who have read the accounts in the newspapers will be glad to have them thus digested into an historical form, and to recur to them. When the last sparks of the mutiny shall have been trodden out,—

"Hæc olim meminisse juvabit."

The first number of *The Englishwoman's Journal* promises well. The writing is good, and the subjects well chosen. The first article is an essay on 'The Profession of a Teacher,' as illustrated by the annual report of the Governesses' Benevolent Institution. The second is a very interesting account of the writer's visit to the London Diocesan Penitentiary at Highgate. We cannot resist the temptation of quoting a sentence of one of the officials, for the benefit of those persons who would bind heavy burdens upon men's consciences, in the shape of restrictions on innocent amusements:—"When I came here last year," said the judicious functionary, "these apple-trees [which the visitor was admiring in the garden] caused us a great deal of annoyance. There were, of course, rules against apple-stealing, and many other rules. Yet the first thing which I did was to put them all aside. 'We will have no formal code,' I said, 'till we see what laws are absolutely necessary—the fewer the rules the better.' I have found my plan," continued he, "to answer admirably. To break a rule is an act of disobedience; let us, therefore, leave as few as possible to break." To this succeeds a 'Life of Miss Bosanquet,' and, as a relief after so much that is of a serious character, we have next a lively story of a robbery at Abbeville; some good original poetry; a sketch of recent legislation with respect to women; notices of books follow next; and the whole closes with a summary of "passing events."

We have read *The Two Napoleons and England* carefully through, but we have utterly failed to apprehend the drift of its argument. It begins by giving a sketch of the first Napoleon's career,—of the several plots formed against his life by Pichegru, Georges, and the other *émigrés*,—of the manner in which all complaints of the French government against the countenance afforded by

England to the conspirators were received by the governments of Pitt and Addington, and by the English press of that day. It then proceeds to sketch the career of the third Napoleon, and to compare his plots and attempts against the existing government of France with those of the Bourbons, and the manner in which he has been treated by English governments of late years with the treatment his uncle received from us. But we cannot perceive which line of policy it is that the writer holds up to admiration, and which he deprecates. The pamphlet closes with a sketch of the debates on the Conspiracy Bill; and now for the first time the writer mildly insinuates his conviction that England ought not to alter her laws at the dictation of a foreign state. Quite so; but what have the premises to do with the conclusion? A pamphlet to be effective ought to leave no doubt upon the reader's mind as to its object.

#### List of New Books.

Ask Mamma, 8vo, cl., 1s.  
Bellenger's Elements, 23rd edit., 12mo, cl., 2s. 6d.  
Blighted Pasque Flowers, fcp. 8vo, cl., 2s. 6d.  
Cambridge Calendar, 1858, fcp. 8vo, cl., 6s. 6d.  
Cathedral Petri, by T. Greenwood, Vol. II., 8vo, cl., 14s.  
Chapman's (J. J.) Amateur's Drawing Manual, 4to, cl., 21s.  
Chitty's Archbold's Pract. of Q. R. C. P. and Ecceq., 10th edit., 12mo, cl., 20s.  
—Forms in the above, 8th edit., royal 12mo, cl., 38s.  
Collins's (J. P.) Shakespeare, 2nd edit., 6 vols., 8vo, cl., 4t.  
Domestic Annals of Scotland, 2 vols., 8vo, cl., 24s.  
Duthie's (W.) Tramp's Wallet, post 8vo, cl., 1s. 6d.  
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#### ARTICLES AND COMMUNICATIONS.

##### THE NEW READING-ROOM AT THE BRITISH MUSEUM.

PROFESSOR HOSKING has just published a pamphlet entitled 'Some Observations upon the Recent Addition of a Reading-room to the British Museum.\*' It will be seen that the Professor claims the merit of having suggested both the site and the form of the much-admired saloon, while Mr. Panizzi asserts himself to be its original author. We cannot form an opinion upon an *ex parte* statement, and shall, therefore, for the present, confine ourselves to laying the correspondence before our readers.

*Mr. Hosking to Sir Henry Ellis.*

23, Woburn Square, Nov. 30, 1849.

SIR,—May I beg that you will be so good as to lay the accompanying letter and drawing, addressed to the trustees of the British Museum, before the trustees at their earliest meeting.—I have, &c.,

WILLIAM HOSKING.

6, Royal Terrace, Adelphi, Nov. 30, 1849.

MY LORDS AND GENTLEMEN,—I beg to submit for your consideration a project for extending the accommodation, and improving the means of internal communication, of the British Museum. The project is contained in this letter and in a drawing which accompanies it, comprising a plan and outlined sections of the buildings, present and proposed.

It occurred to me many years ago,—as soon

\* Published by Edward Staunford.



indeed as the progress of the works had developed the plan,—that an important and valuable addition might be made to the new buildings of the British Museum within the area which they now embrace, without any derangement of the design, at no extravagant expense, and with great advantage, both as it regards the purposes of the Museum and the convenience of the public. Obvious motives deterred me from making public any suggestions that might have the effect, or even the appearance, of interfering with the work of another, while the design was incomplete, and while there was no pressing demand for more and greater accommodation than the original design provided. But the original design of the work being now in effect completed, whilst the objects of the establishment have outgrown the provision made for them by that design, and projections having been made from, and upon, one of the outer flanks of the building, and in extension of one of its fronts, to supply the advancing demands for room, while available space in the most convenient position with regard to the establishment generally, remains unoccupied, I do not feel that I need be deterred any longer from stating formally and publicly the ideas which I have formed upon the subject.

In submitting for your consideration a project for increasing the accommodation afforded by the Museum, I must beg that I may not be understood to insinuate with regard to the present buildings that they do not carry out the intention which they were designed to fulfil. My object is to show how space left unoccupied by the existing buildings may be applied to meet the demand which has grown up since they were designed; that is to say, to obtain more room for the reception and exhibition of the objects of the establishment without going beyond the site now occupied, or embraced, by the Museum, and to facilitate access to the objects already provided for of the un contemplated number of persons who seek amusement and instruction within the walls of the Museum.

I assume that there can be no objection to the occupation by buildings in addition to the Museum of the now uncovered quadrangular court, or cloister, inclosed by the present buildings, so far as it may be done without injury to their light; inasmuch as that court does not come into use in its present condition, and does not contain any object of which it has been thought necessary to present any view from the buildings which make it a cloister. This quadrangle appears to be 317 feet in length and 238 feet wide, and none of the buildings fronting to and deriving light from it are as much in height above the level of the sills of the windows as one-fourth of the breadth of the quadrangle; whilst, as a general rule, the breadth between opposite buildings need not be more, as it regards light to the windows, than the height above their sills of the buildings opposite to them; and if in the present case the unoccupied ground be built upon in such manner only that the distance of any building from opposite windows be more nearly twice, than once, the height of the building above the sills of the windows liable to be affected, there can be no injurious effect produced upon the windows of the present buildings by any such occupation of the cloistered site.

I assume, too, that it will not be deemed an unreasonable interference with the present buildings to remove those parts of the outer walls to the quadrangular court, with which any additional buildings may come in contact, for the purpose of intercommunication, and to restore the light now coming by windows which such additional buildings, when brought into contact with the present buildings, would necessarily obliterate. The removal of the central compartment of each of the four inner fronts of the present buildings to the cloistered quadrangle would leave the remaining portion of the elevation in each wholly unaffected, and new buildings running up to the

central compartments would constitute such remaining portions of the present fronts of the quadrangle, severally, fronts to the new cloisters.

My project is, then, to build in the middle of the quadrangular court inclosed by the present main buildings of the Museum, in the manner shown in the accompanying plan, a modified copy of the Pantheon at Rome; that is to say, of the cupola-covered rotunda known by that name, as nearly the full size as possible, consistently with the size of the area, and with the height of the present buildings; and so to form a grand central hall for the exhibition of the finer and more important works of sculpture, and of such other objects proper to the purposes of the Museum as most require that steady and equable light which is so well obtained from the eye of a cupola. A quadrilateral hall, to contain ample staircases, would lead from the present entrance vestibule of the Museum into the grand central hall or rotunda, and—by the floor of the rotunda itself, or by a corridor about it—to the east, west, and north galleries respectively, through new compartments added to them on the level of the floor of the lower or principal story of the Museum; and the staircases would lead up to a bridgeway, or continued landing, on the floor of the upper story, where another similar corridor about the rotunda would afford similar facilities of access to the upper east, west, and north galleries, whilst the bridgeway would also make the communication complete to the south gallery. The formation of staircases in the place and manner indicated would allow the space now occupied by the grand staircase to be restored to the purposes of the Museum, and thus make the circuit complete in both stories, whilst every part would be rendered by the before-described arrangements alike accessible from a common centre.

In taking the Pantheon as a model for the grand central hall, it may be proper to observe, that its proposed adaptation is perfectly consistent with the original design of that structure, which made it the centre of a more extended building, above the other parts of which its cupola rose, as the cupola might in this case rise above the other parts of the Museum; for my design will be seen by the drawing to carry the connecting galleries to no greater height than the height of the present buildings, with which, indeed, the fronts to the cloisters may be made to correspond in elevation. The Pantheon is 143 feet (English measure) in diameter upon the floor, and it is 143 feet high from the floor to the curb round the eye of the cupola, but as a full-sized copy would crowd the space, and by its magnitude and height overpower the existing buildings of the Museum, I propose to limit the diameter of the rotunda, and consequently its height, to 120 feet; and, giving more than an equivalent thickness to the enclosing walls, which I resolve externally into an octagonal form, to take out of the walls a corridor, 10 feet wide, and obtain thereby nearly all the space upon the floor that a full-sized copy of the Pantheon would give.

The accompanying plan shows that what is here proposed may, as first remarked, be effected without any derangement whatever of the original design of the building, while it adds new room and increased facilities to the Museum, without going beyond the present inclosing walls. The plan of the present buildings is copied from the only plan accessible to me, that attached to the report of the Committee of the House of Commons, published in 1838. The portions of the present buildings required to be removed to receive the suggested additions are left in outline, and the suggested new buildings are tinted red.

The additional room which my project would give to the Museum is:—1st, the great central hall with one floor of 120 feet in diameter, yielding an area nearly equal to twice the area of the present Athenian, or Elgin Marbles Gallery; 2nd, two inscribing octagonal corridors, each 10 feet

wide, and each comprising an area of between four and five thousand superficial feet, and each also presenting niches fit to receive statues, and extensive wall surface, fit to receive sculptured reliefs and inscriptions; and 3rd, the connecting galleries on the east and west sides, each 45 feet by 35 feet, and in both stories: the north connecting gallery, 65 feet by 50 feet, in the principal story, and 35 feet by 50 feet in the upper story, together with the site of the present staircase in both stories; these galleries together being equal to two-thirds the Royal Library, and the same proportion of the gallery over it of the present buildings; and all this additional room may, I believe, be obtained at a cost not exceeding that of any one of the existing sides of the Museum.

I have not thought it necessary in this general description of my design to enter into any minute details, nor have I thought it necessary to encumber either this letter or the drawing with technical details; but I shall be most ready to attend you for the purpose of oral explanation, or to give you any explanation in writing that may be desired; and, indeed, to do whatever may be necessary to perfect the design and to carry it into execution.—I have, &c.,

WILLIAM HOSKING,  
Architect and C.E., Professor of Architecture and  
Engineering Constructions, King's College, London.  
To the Trustees of the British Museum.

Sir Henry Ellis to Mr. Hosking.

British Museum, 19th January, 1850.

SIR,—The trustees of the British Museum having had before them your letter dated 30th November, and having given their full consideration to the plan which accompanied that letter, for the erection of a modified copy of the Pantheon at Rome in the middle of the Quadrangular Court, enclosed by the present main buildings, have directed me to thank you for submitting your plan to them, and for your clear explanation of its object. I am at the same time to acquaint you, that the trustees are not prepared to recommend the adoption of it to the Lords of the Treasury.—I have, &c.,

HENRY ELLIS, Principal Librarian.

Mr. Hosking to Mr. Panizzi.

Athenaeum, April 30, 1857.

SIR,—As the credit of suggesting the site and originating the plan of the work recently built in the quadrangular court of the British Museum, is popularly assigned to you, whilst I claim to have devised and made known the scheme in the first instance, I hope you will hold me excused for asking you to be so good as to give me the means of placing the matter rightly before the public, by informing me whether the project to the same effect, which I laid before Lord Ellesmere's Commission in 1848, and communicated to the trustees of the Museum in 1849, had been seen by you before you devised the present work.

My plan, with an abstract of the description which accompanied it, was—after the drawing which presented it came back to me from the trustees—published in the 'Builder,' as you know, for I sent you a copy of the print, and that was two years before the scheme lately carried out was made known to the public.—I am, &c.,

WILLIAM HOSKING.

Mr. Panizzi to Mr. Hosking.

British Museum, May 1, 1857.

SIR,—I have to acknowledge the receipt of your letter of yesterday's date, requesting me to inform you whether a certain project of yours for building in the inner quadrangle of the Museum, and which, as you state, you laid before Lord Ellesmere's Commission in 1848, and communicated to the trustees in 1849 (as I have just now ascertained for the first time), had been seen by me before I devised the present work, that is, the Reading-room and Libraries recently built on that site.

I beg, in answer, to state that I had never seen your project, or the scheme to which you allude, before I suggested the work which is now nearly completed.

I saw the plan published in the 'Builder,' in a separately printed copy of it which was sent to me, I suppose by you, without any accompanying note or letter, long after the works for carrying out my suggestion had been commenced.

The concluding part of your letter must mean, of course, that that publication took place two years before the scheme lately carried out had been made known, *not* that you sent to me the copy of your plan two years before my suggestion had been made known to the public. It is desirable that there should be no ambiguity on this point.

Permit me to add, that the schemes for covering over, or building in, the quadrangle were numberless. My colleague, Mr. Hawkins, has often suggested, long before 1850, a communication by corridors across the quadrangle, from the front entrance to the several departments, with a central building for the trustees' meeting-room, and officers' studies round it.

You suggested a great central hall, with one floor of 120 feet in diameter, two inscribing octagonal corridors, presenting niches to receive statues, and extensive wall-surface to receive reliefs and inscriptions, with connecting galleries, &c. That hall was intended by you for the exhibition of the finer and more important works of sculpture, besides a quadrilateral hall to contain ample staircases, &c.

I, on the other hand, have suggested and have seen built a circular reading-room, 140 feet in diameter, with amazing shelf-room for books, of a totally novel construction; no central hall, no quadrilateral hall, no ample staircases, no space, niches, or wall-surface for the exhibition of works of sculpture, statues, or inscriptions, as you suggested. How your scheme can be designated as being "to the same effect" as mine, and how, had I seen it, it can take the merit of originality from mine, others will say.

Yours was the scheme of an architect: thick walls, ample staircases, &c.; mine the humble suggestion of a librarian, who wanted to find, at a small cost of time, space, and money, ample room for books, and comfortable accommodation for readers, neither of which purposes you contemplated.—I am, &c.,

A. PANIZZI.

Mr. Hosking to Mr. Smirke.

Athenæum, April 30, 1857.

MY DEAR SIR,—Will you be so kind as to tell me whether you ever saw the drawing, or any copy of it, of my project for building a modified copy of the Pantheon at Rome, within the inclosed quadrangle of the British Museum, before the scheme of the analogous work recently executed under your directions at the same place, and attributed to Mr. Panizzi, was communicated to you?—I am, &c.,

WILLIAM HOSKING.

Mr. Smirke to Mr. Hosking.

79, Grosvenor Street, May 2nd, 1857.

MY DEAR SIR,—I beg to acknowledge the receipt of your letter of yesterday.

I recollect seeing your plans, or rather I had a glance over them, at a meeting of the trustees of the British Museum, shortly after you sent them.

When, long subsequently, Mr. Panizzi showed me his sketch for a plan of a new reading-room, I confess it did not remind me of yours; the purposes of the two plans and the treatment and construction were so different.

The idea of building over the quadrangle is of very early date; it was certainly mooted in the Museum fifteen years ago.—I remain, &c.

SYDNEY SMIRKE.

Mr. Hosking to Lord John Russell.

Athenæum, July 3, 1857.

[READING ROOM AT THE BRITISH MUSEUM.]

MY LORD,—I append to my name hereunder, a designation by which I am commonly known,

though I can hardly think it necessary to set forth any pretensions to secure your lordship's attention to a complaint that you, in your character of a trustee of the British Museum, and in your capacity as a member of the House of Commons, have,—unwittingly, I can have no doubt,—done me a wrong.

Your lordship is reported, in the 'Times' of this day's date, to have remarked, when speaking in the House of Commons last night, in your character of a trustee of the British Museum, that "all those who had seen the new reading-room, must have been convinced, not only that it was extremely handsome, but also extremely convenient and commodious, and that great credit was due in connexion with it, in the first place to Mr. Panizzi, who was the first to suggest the erection of a building on so magnificent a scale," &c. &c.

A glance over the printed paper, and at the annexed plan upon it inclosed herewith, will assure your lordship that Mr. Panizzi was *not* the first to suggest the erection of a building on whatever scale in the quadrangular court of the British Museum. The scheme printed in the 'Builder,' in June, 1850, from which the inclosed sheet is taken, had been communicated by me to Lord Ellesmere's Commission, in February, 1848, at the suggestion of Mr. Payne Collier, the Secretary of the Commission, to whom, as a personal friend, I had described it. It was returned to me when the Commission rose in 1849, with a recommendation on the part of the chairman, that my proposal and design should be laid before the trustees.

On the 30th November, 1849,—as soon as I got my papers back,—I submitted my plan in the same drawing to the trustees, through Sir H. Ellis, with the statement of the project,—an abstract of which is in the printed sheet herewith,—and on the 19th January, 1850, the trustees informed me, through Sir Henry Ellis, that "they were not prepared to recommend the adoption of it to the Lords of the Treasury,"—the time being that, indeed, at which your lordship was First Lord of the Treasury.

I published my plan in the 'Builder' of the 22nd of June, of the same year, 1850, and although the sections do not appear, every educated man who has perused the scheme, as it appears in plain and verbal description, will know what "a modified copy of the copula-covered rotunda—the Pantheon at Rome,"—which my principal compartment professes to be, would present in section, if not in elevation. Mr. Smirke courteously informs me, in a recent communication, that he saw my plan when it was before the trustees,—that being in December, 1849, and January, 1850.

A suggestion of mine, in respect of the erection of a building in the quadrangular court of the British Museum, and on as magnificent a scale as that now erected, was, therefore, known to the trustees, to their architect, and to the public, more than seven years ago, being some four or five years before Mr. Panizzi's version of it was produced to the trustees.

Mr. Panizzi, however, informs me that he had never seen my project or scheme before he suggested the work as now completed.

I shall not trouble your lordship now with the controversy between Mr. Panizzi and myself on that point; suffice it to say, that Mr. Panizzi admits the receipt of a copy of the same print as that inclosed herewith, which I sent him in June 1852, immediately after the first public announcement that Mr. Panizzi had proposed to build a reading room in the quadrangle of the Museum, "not higher than the sill of the windows of the quadrangle; about 18 feet."

But, my lord, my complaint is of the Trustees of the British Museum, to your lordship as a trustee and a Member of Parliament, whose confidence has been abused; and not of, or to, Mr. Panizzi. My design embraced all, and purported much more than all, that has been done; and I complain that when Mr. Panizzi's first vague notion in 1852, drawn out by Mr. Smirke into something of the

Hyde Park Exhibition or Crystal Palace kind, had, after nearly two years' consideration, been laid aside or withdrawn, and an obvious plagiarism of my design laid before them, the Trustees did not inquire into my project before they recommended Mr. Panizzi's version of it to the Lords of the Treasury. I was not wholly unknown, nor altogether undistinguished. I was personally known, indeed, to more than one of the trustees themselves, and to several of the principal officers of the Museum. I was at the time, and had been then for thirteen or fourteen years, what I subscribe myself now,—and I was also the senior of the principal officers in the administration of the building law of the metropolis; whilst original professional treatises of mine ('Architecture' and 'Building') written in 1829-31, for the 'Encyclopædia Britannica' (7th edition, Professor Napier's) were then passing in a new edition (the 8th) of that work, with further treatises of the same character (Supplement to 'Architecture,' 'Construction,' 'Drainage of Towns') which I had written, into the Library of the Museum. I was, moreover, engaged at the time in the erection of a private building in London, as capacious and as durable, probably, if not as costly, as the new building at the British Museum.

It is true that I had not proposed the application of the new building which I suggested in addition to the Museum, to the special service of a reading-room, but while pointing out the capabilities of the rotunda, I showed it to be practically available for any service that might be required—room being the thing in demand; and I say that my plan contains the addition which has now been made in the general form and disposition which I devised, laid before the trustees, and published; and that it contains, besides, the means of further extending the accommodation of the building for its general purposes; whilst it does,—what Mr. Panizzi's scheme does not even profess to do,—it supplies a grievous and continued want—the means of internal communication throughout the whole building, and all within the same site; and further—I believe I may safely assert—all would have been attainable, with a reasonable economy, at no greater cost than that of the new Reading Room and additions to the Library as they have been built.

I shall be glad to be relieved of the necessity of bringing the matter formally before the public, by inducing your lordship to inquire into it. In the particular case, as it affects the public, the wrong is past cure—but I am sure that I need not urge upon your lordship that inquiry and publication are due both to the complainant and the public;—to expose a wrongful claim, if mine be one, or to check the operation of narrow influences upon commissioners and trustees, if such have been the case, to the detriment of the public interests, as here illustrated, in a most important and national public institution.

I am prepared to explain to your lordship, personally, if I may be permitted the honour of an interview, which I beg respectfully to solicit, and to submit to any reproof and exposure if I fail to justify, by sufficient evidence, all that I have here alleged and set forth. I have the honour, &c.,

WILLIAM HOSKING,  
Professor of Architecture and of Engineering Constructions at King's College, London.

Lord John Russell to Mr. Hosking.

Pembroke Lodge, July 6th, 1857.

SIR,—I feel regret that I should have said anything in the House of Commons which you feel to be a wrong to you.

My words as reported in the 'Times,' do not appear to me to be exactly what I said; but the substance is, no doubt, correctly reported, and was meant to give the credit of the original idea of a reading room to be built in the centre of the court to Mr. Panizzi.

According to your plan, as published in the



'Builder' of the 22nd of June, 1850, you proposed "a modified copy of the cupola-covered rotunda, the Pantheon, at Rome." It appears to have been before the trustees in December, 1849, and January, 1850.

The exact period when Mr. Panizzi made his proposal to the trustees is not known to me; but if you wish it, I can inquire into this matter.

I am anxious that justice should be done to you, and shall be ready to see you here on any morning after Friday next, when you can explain to me your views.—I remain, &c. J. RUSSELL.

Mr. Hosking to Lord John Russell.

Athenæum, July 10th, 1857.

MY LORD,—As it was not necessary for me to trouble your lordship to inquire into the exact period when Mr. Panizzi made his proposal to the trustees, I have deferred any further intrusion upon your lordship's privacy, until the seal shall have been removed.

A Return to an Order of the House of Commons, made in June, 1852, gives all the requisite dates to enable me to show that Mr. Panizzi's original scheme was first propounded in May, 1852, and was a something very different indeed from that which took effect in 1854.

I propose to avail myself of your lordship's kind permission to present myself at Pembroke Lodge, to do so to-morrow (Saturday) before noon; and I will bring with me a copy of the Return to which I have referred, together with such other documents as may enable me fully to explain and to justify my views and claims in the matter.—I have the honour, &c., WILLIAM HOSKING.

Lord John Russell to Mr. Hosking.

Pembroke Lodge, July 17th, 1857.

SIR,—I have written to Mr. Panizzi, and I find from him, that the first occasion upon which he saw your plan was when the article in the 'Builder' was sent to him anonymously. He says he immediately showed it to Mr. Fielder, with whom he only became acquainted after the contract was taken.

Mr. Panizzi informs me, that Mr. Smirke has already written to you that he did see your plans and suggestions, but that he was not reminded of them when he saw Mr. Panizzi's, and sees no resemblance between them now.

Upon these questions of fact, I see no reason to dispute the assertions of Mr. Panizzi and Mr. Smirke.

But I am desirous not to conclude without expressing my admiration of your plan of 1849; namely, "a modified copy of the Pantheon at Rome." Whether that plan was well adapted for the purposes of the British Museum is a question upon which I need not enter, as it has already been decided by the trustees. I can only say that, in my opinion, it does the highest credit to your talents, and is deserving of great praise.

I do not see, however, that it will be necessary to mention the subject again in the House of Commons.—I remain, &c., J. RUSSELL.

Mr. Hosking to Lord John Russell.

Athenæum, July 25, 1857.

MY LORD,—I am proud that the design which I laid before the Trustees in 1849 should have so far received your attention as to lead to an opinion so favourable to itself and to its author, as that which you have so kindly expressed; and I am most grateful for your lordship's considerate kindness in giving it expression.

But, my lord, I must persist in asserting—and I am prepared to give full legal proof of the fact—that Mr. Panizzi was in possession of my project above referred to as published in the 'Builder,' and as first known to your lordship on the 14th of June, 1852. I can, moreover, show, by reasonable evidence, that the copy of the print which I sent to Mr. Panizzi was delivered at his then residence, at the British Museum, not

anonymously, but with my name and the date, I believe, inscribed on the envelope, and that the seal was that of the public office of which I was at the time a principal officer.

Mr. Panizzi appears not to perceive, or, perceiving, he desires that your lordship should not apprehend the fact, that his designs are two and not one;—Mr. Panizzi's first design having been put forward in May, 1852, before he received a copy of my project from me;—and the other early in 1854, presenting, as a leading feature, the cupola-covered rotunda, which is the distinguishing feature of my design,—nearly two years after Mr. Panizzi was in possession of the print of mine.

But all this has reference to the question of piracy, upon which I do not think I have solicited your lordship to express an opinion. The question at issue is one of priority in the suggestion of "a building on so magnificent a scale" in the inner court of the British Museum, and that question your lordship had, upon the unquestionable evidence of the letter of the trustees to me in January, 1850, and the publication of my project in June of the same year, found to be conclusively in favour of my claim.

I do, therefore, most respectfully submit that I am entitled to ask your lordship not to let me have to contend with the weight of your authority in the statement quoted from the 'Times,' that "Mr. Panizzi was the first to suggest the erection in the quadrangular court of the British Museum of a building on so magnificent a scale." It has come to your knowledge since that statement was made, that a plan to that effect of even greater extent had been produced and communicated, first to Lord Ellesmere's Commission in 1848, and again to the Trustees of the Museum in 1849, many years before the plan recently executed was presented to the trustees by their own officers. With such additional information, I do venture to hope that your lordship will not consider me unreasonably importunate in soliciting a transfer to the author of the earlier project, the credit—the great credit your lordship is reported to have designated it—of the suggestion, or of being the first to suggest, the erection of a building on so magnificent a scale. I have the honour, &c., WILLIAM HOSKING.

#### GOSSIP OF THE WEEK.

Ever since the "revival of learning," in the sixteenth century, our literature and art have been the victims of a formal, dead, pseudo classicalism, which, among other acts of tyranny, banished colour from architecture, and condemned us to dingy stone or cold black and white marble. With the healthier taste which is now beginning to resume its influence, the natural love for bright and cheerful colours is beginning to show itself. One of the most obvious modes of introducing colour into buildings was by restoring the use of many-coloured tiles, and no one has contributed more successfully to the success of this movement in art than Mr. Herbert Minton, whose death, at his residence near Torquay, took place on Thursday, March 31st. The idea of again employing encaustic tiles for pavements originated with Mr. Samuel Wright, of Shelton, about twenty-five years ago; but it might have long continued unfruitful, had not Mr. Minton at once determined to carry it out in the face of every difficulty. His exertions to bring his art to perfection were unremitting. He formed a museum of art for the benefit of his workmen. He spared no expense in making experiments. In these efforts he found a valuable assistant in the late Mr. Pugin; and there is now scarcely a church, a public hall, or a nobleman's house, to which the glow of Minton's encaustic tiles does not add richness and beauty. At the Exhibition of 1851, Mr. Minton received the only Council Medal granted to an English manufacturer in the

competing class. At the Paris Exhibition, in 1855, he obtained the grand medal *d'honneur* and the cross of the Legion of Honour. He was a member of the Society of Antiquaries, and a deputy-lieutenant of Staffordshire. The new church and schools near Stoke-upon-Trent, which are so generally admired, were built and liberally endowed by him.

Sir James MacGregor, formerly the Director-General of the Medical Department of the Army, died on the 2nd inst., in his 87th year. His name will be honourably associated with the historical records of the great European wars, of which Waterloo was the closing scene. In the latter years of the Peninsular war his services were of the utmost value. Wellington had been much hampered and annoyed by the inefficiency of the medical department in his earlier campaigns, but in Sir James MacGregor he found a man after his heart, and has recorded his sense of his merit in saying that "the State never had a more industrious, able, or successful servant." Sir James was a native of Strathspey, in Inverness-shire. His early education he received at Marischal College, Aberdeen, where he graduated in arts. In 1822, he was elected Lord Rector of the University, and re-elected in 1823, in opposition to Joseph Hume, who was also nominated. His medical education he received at Edinburgh; Black, Monro, and Gregory being then the ornaments of that school. His first public service was with the 88th Regiment, in the Duke of York's expedition to Holland, in 1793. He served afterwards in the West Indies, and in the East Indies under Sir Eyre Coote. He was in Egypt under Sir Ralph Abercrombie. In 1804 he published 'Medical Sketches of the Expedition to Egypt from India.' After serving in the ill-fated Walcheren expedition in 1807, he went through the Peninsular campaigns of Moore and Wellesley, in 1811 being appointed chief of the Medical Staff. At the peace in 1815 he was knighted and appointed Director-General of the Medical Department,—an office which he continued to hold for many years to the great benefit of the service. He was the author of several medical treatises, highly esteemed by the profession.

The Annual General Meeting of the Hakluyt Society was held on Thursday, the 1st instant, at 37, Great Queen Street, Lincoln's Inn Fields, that anniversary completing the eleventh year of the Society's existence. The Report of the Council stated that the Society had never been in a more healthy condition than at the present time. Without a single outstanding debt the balance at the bankers amounted to £316, with subscriptions remaining uncollected to the amount of £238, while books were now in preparation, in the hands of editors, to meet the claims of subscribers for volumes due up to the close of the current year. The corrected list of members, after the removal of the names of those whose subscriptions were in arrear, and who disregarded the applications made to them for payment, amounted in number to 287. The honorary secretary, Mr. Major, having at the close of the report, announced the necessity he was under of tendering his resignation on account of increasing demands on his time and attention, it was moved by Sir David Dundas and seconded by Lord Broughton,—“That the meeting cannot receive the resignation of the secretary, Mr. Major, without expressing their deep regret at the loss of the services of a gentleman who for so many years has devoted himself to the best interests of the Hakluyt Society, and has contributed so largely to its success.”

Among the pleasant traditions of old people are recollections of George III. and the royal family walking in state on the Terrace at Windsor. It was a sight which Englishmen were proud to see, and which has been often described in books. Dr. Burney tells of his interview with the king one Sunday evening, when he was on a visit to Herschel the astronomer at Slough:—"At

dinner we all agreed to go to the Terrace, Mr., Mrs., and Miss H., with their nice little boy (the present Sir John), and the three Graces (Miss Baldwin, Herschel's niece, and two daughters of Dr. Pary, of Bath.) I never saw the Terrace more crowded or gay. The park was almost full of happy people—all in Elysium. Deer in the distance, and dears unnumbered near. Here I met with almost everybody I wished and expected to see previous to the king's arrival in the part of the Terrace where I and my party were planted." The doctor then goes on to tell in Pepps-like style "how the king came up to him, and complimented him on his looks, the queen saying, 'that she had heard from Madam d'Arblay how well he was'; these few words, accompanied with such very gracious smiles, and seemingly affectionate good-humour, the whole royal family, except the Prince of Wales, standing by, that I was afterwards looked at as a sight. After this the king and queen hardly ever passed by me without a smile and a nod. The weather was charming; the park as full as the Terrace, the king having given permission to the farmers, tradesmen, and even livery-servants, to be there during the time of his walking." Scenes like this are still talked of by those who witnessed them, and in future years old people will talk of having seen Queen Victoria and her royal family walking on the Terrace. On Easter Sunday the old ceremony took place in presence of a vast concourse of people, and the Court newsmen records that the Prince of Wales on this occasion wore for the first time the Windsor uniform.

The library of "an eminent divine," lately deceased, was sold by auction by Messrs. Puttick and Simpson, at their rooms, 191, Piccadilly, on Wednesday last. The collection comprised many rare and curious works upon history and antiquities, both English and foreign. The 'Cronicas de Espana' was sold for 34.10s.; Garcilasso de la Vega's 'Commentarios Reales,' 34.5s.; a hitherto undescribed book of poems dedicated to "the illustrious Majestie of Great Britanes Monarchesse, our most gracious Queen Marie," by Francis Lenton, "her Majestie's poet," 31.7s.; a collection of early tracts on Quakerism, containing some broadsides by William Penn, 5s. 12s.; an Italian version of the story of Apollonius of Tyre, in *ottava rima*, black letter, 6s. 10s.; N. de Challeux's account of the voyage of John Ribaud, 1566, 26s. 10s.; Gabriel Sagard's 'Grand Voyage du Pays des Hurons,' 21s. 5s.

We some time since called our readers' attention to an important pamphlet, entitled, 'Treasure-Trove,' in which the necessity of taking steps for the preservation of the antiquarian relics which are from time to time found all over the country, was insisted upon. A recent discovery at Sandwick corroborates the writer's views. Several pounds weight of silver ornaments and coins of great antiquity were found in a rabbit-hole, by gatherers of sea-weed, and were immediately seized upon. Sheriff Robertson, on hearing of the circumstance, made every exertion to recover the treasure, but it is feared that many articles still remain in the hands of the peasants, and are, no doubt, destined to the melting-pot.

Sir Francis Chantrey's lucky shot at Holkham, is destined to be handed down to posterity by the pen, the pencil, and the chisel. A book of epigrams on this interesting subject has lately been published, and now Lady Chantrey has presented to the Queen a picture by Sir Edward Landseer, the subject of which is, Chantrey's studio, with the unfinished bust of Sir Walter Scott in the foreground, and behind it Chantrey's monument of the celebrated woodcocks.

We have a curious illustration of the summary mode in which despotic governments deal with old institutions, in the sudden suppression of the ancient university of Padua, by the Austrian government. The students made some demonstrations in favour of Orsini, and the inexorable decree immediately issued from Vienna. We may well

rejoice that Oxford and Cambridge are not under the jurisdiction of a "Minister of the Interior."

We regret to announce the death of Dr. Elder, late head-master of the Charter House. He was of Balliol College, Oxford, and, after being for some years head-master of Durham Cathedral Grammar School, succeeded Dr. Saunders at the Charter House, on the nomination of the latter, by the Earl of Aberdeen, to the Deanery of Peterborough.

A monument to the men of the 23rd Welsh Fusiliers is about to be erected in the Guildhall-square at Carmarthen. It is to be thirty feet high, and on the shaft and pedestal will be inscribed the names of all members of the regiment, of whatever rank, who fell in battle or by disease in the Russian war.

The Viceroy of Egypt has just ordered that excavations shall be made, under the direction of a French *savant*, at Sais, near the lake of Butus, a place in which some of the kings of the twenty-sixth dynasty resided, and in the vicinity of which they were buried. New investigations are also being made amongst the ruins of Heliopolis.

The Submarine Telegraph Company has issued a new tariff of charges for transmitting messages to different towns on the Continent. From these it will appear that the expense will now be in many cases 40 per cent. less than formerly.

The Mormon "Bishop Johnson" is stated, by an American paper, to have no fewer than seven wives, four of whom are his own nieces.

Russia has met with a very severe loss in the death of Herr Senkowski, which took place on the 16th March, at St. Petersburg. He was formerly professor of the Arabian language in the University, and was one of the most learned Oriental scholars of the day. Latterly under the *nom de plume* of Baron Braunbeus, he wrote several severe articles on the literary movement of Russia at the present time. He was only fifty-eight years of age when he died.

In the church of the Virgin in Elbing, in Prussia, the bodies of three women and a child, have been discovered buried in a secret chamber over the sacristy. They must have been either embalmed or preserved by some preparation of arsenic, as they were quite fresh when exposed to view. They were dressed in rich clothes of silk and satin, with gold rings on their fingers set with large pearls of considerable value. The register of the church contains no mention whatsoever of their interment, but a prayer-book was found beside one of the bodies, bearing the date of the time of its printing, in Leipsic, 1621. The blank leaves of the book were inscribed with mottoes and the names of friends and relatives of the owner. The bodies were most probably those of Moravian exiles, who fled about that time from the religious persecutions in Bohemia.

## FINE ARTS.

### SOCIETY OF FEMALE ARTISTS.

THE most noteworthy feature in this interesting exhibition is the increase in the number of contributing artists. Last year 145 ladies only sent pictures, whereas on this occasion the list has been increased to 276. We are thus apprized of the extent to which painting and its kindred arts are cultivated by women, in a way which every other exhibition has failed to indicate. It may be observed also, that whilst the majority of these works come from London and the neighbourhood, every part of Great Britain has furnished examples, and from Guernsey, Geneva, Rome, Tenerife, and Egypt, we find representations of local scenery and costume diversifying our more homely experiences. In a collection where amateurs and professed artists appear together, great inequalities must be expected. One is prepared to find every degree of excellence from the earliest effort to the result of long-practised skill. Sometimes it

happens that the vehement struggle for expression, or the natural graces of the former class of works, compensate for the want of systematic training; but, on the whole, it is impossible but that thorough knowledge of form, education in the perception of colour, and familiarity with the use of materials, must carry the day. That genius is rare indeed which can shine in the absence of these essential qualities, and then it is always accompanied by a feeling of imperfection in the result. Want of completeness is, indeed, the prevailing defect in the gallery. Where this fault, or any other, is universally felt, a remedy cannot long be wanting; and great as is the advance of this year over last, further success may confidently be looked for. Everything points to a progressive and rapidly-growing state of excellence, and the exhibition will practically become a school of instruction to the members of the Society themselves. Pre-Raphaelitism is occasionally imitated by some of the fair exhibitors, but its theory and practice alike are very imperfectly understood, except perhaps in one instance to which we shall further allude. In occasional instances, where the wives of well-known artists have exhibited, the similarity of their subject-matter, and style, with that of their husbands, even to mannerism and faultiness, will not fail to attract the attention of the least observant. Of the constitution of the Society we have no information, but we learn that a committee presides over the acceptance and the hanging of the pictures, though of whom it is formed does not appear. They seem in this instance to have performed their part judiciously. We have only to remark, that no rule as yet exists forbidding the exhibition of works that have already appeared, as is sufficiently obvious from the contents of the gallery. When this Society finds itself strong enough, it is essential that this rule should be laid down and strictly enforced. With these general observations, we heartily recommend to our readers a visit to the ladies' exhibition.

The first in order of arrangement which demands notice is a portrait of *F. C. Norton, Esq.* (9), by Mrs. Emma Gaggiotti Richards, remarkable for its life-like expression, clear warm tone of colouring, and accomplished style of treatment. The sitter's attitude and costume were no doubt of his own selection, and being of the "free and easy" type, are undeserving of remark. But the painter's part of the performance is able and accomplished. This lady's works in the Academy exhibitions of a few years back will be in the recollection of our readers.

As figure paintings, a high rank must be assigned to the works of Mrs. Robinson. *Othello and Desdemona* (129) are a very clever pair of heads, each without a trace of affectation, and appropriate to the subject, even though the Moor were not—as the spectator is inclined to guess—actually designed in the first instance for *Othello*. In truth, he is scarcely black enough for our ideal of Shakespeare's "sooty" hero. But *Desdemona* answers every requisite. The attitudes of both are true to nature, and the dresses skilfully selected, both being painted in a thin flat style. Another picture by this lady represents a *Ballad Singer of Connemara, Ireland* (81). This figure is forcible, like the former; the expression true, and the drawing good. The colour alone appears a little out,—the blue and green of the lilac are not quite of the right natural tint, and the apples in the basket look rather cold and unripe.

Mrs. Elizabeth Murray's sketches are already well known. Several of them appeared in last year's exhibition of the Female Artists, and are too remarkable to escape observation on either occasion. *A Shepherd Boy* (203) arrests the eye at once for its vivid expression and picturesque dress, reminding the visitor of how Mr. Frupp treats similar subjects in water-colours, and Mr. Buckner in oils. Mrs. E. Murray has, however, a style of her own. *The Spanish Girl at Prayer* (237) has been noticed before, as well as the *Old*



*House, Teneriffe* (238), and we think also the *Peak of Teneriffe* (288) and *The Best in the Market* (289). The last-mentioned group of figures is extremely skilful, though a sketch, and displays to advantage the remarkable powers of the artist. *A Boy Playing to the Virgin* (341), which is an attempt in a more sustained line of art, does not strike the eye so prominently. There is, however, an originality about this lady's productions which asserts itself with unmistakable decision.

The remaining figure-subjects of note may be briefly enumerated:—A group of *Gleaners* (28), by Kate Swift, reminds us of Mr. Cobbett's arrangements, and is rather formal, but agreeable. One girl is leaning over a stile, whilst a child sitting down on the other side looks up to her. *Hagar and Ishmael* (35), by Miss M. A. Cole, follows the tradition of some great exemplar, not, however, Barocci, in the treatment of this subject, and the result is pleasing. There is also a clever drawing of a fire-engine at full speed by night, drawn by Mrs. Hugh Blackburn; it is called *The Defenders of Glasgow* (63). *The Little Boat-Builder* (68), by Mrs. Carpenter, is as pleasing in its way as the group of *Mother and Child* (89), by Miss E. Hunter, where the expression is such as all must admire, and the painting of the dresses is smart and pretty, though the two figures are the slightest degree possible out of drawing. Miss Georgiana Swift, also following the style of Mr. Cobbett when he paints interiors, has a pretty and clever picture, *Work and Play* (101). A woman is washing at a tub, and a boy blows bubbles out of a tobacco-pipe. Miss G. M. Bell contributes a figure painted in the Dutch manner as to arrangement. A girl, gaily dressed, is standing by the side of a stone window-frame, which serves as a border to the picture.

To point out how Mrs. Hurlstone has imitated Mr. Hurlstone in the two subjects, *Oriental Pastime* (11), and *Gulnare and Conrad* (95), would be superfluous. Far more agreeable, because more natural, are Mrs. Ward's subjects, *The Bath* (47), *Flora* (127), and *A Good Meal* (139). These pictures at least spring from living and unaffected sources of inspiration.

Several striking drawings by Mrs. Backhouse are very conspicuous. To the *Morning Star of Memory* (173) a prominent position is deservedly given, for the expression is vivid and natural; but in this, as in the *Bower in Summer-Time* (162), and others, the execution is slight and the drawing not perfect. *La Rose de Louis Quatorze* (331) is a very flimsy production. Boucher might have suggested something far more substantial in this theatrical style of art.

*The Love-Letter* (116), by Miss M. A. Cole, represents two sitting female figures, painted with great taste in an old-fashioned style, and very sweetly and delicately coloured. *The Daguerreotype* (117), by Miss E. Blunden, is painted in a clear but rather hard manner; and the picture on the wall, whilst it tells a story, rather shocks our notions of probability. *News from the Seat of War* (150), also by Miss M. A. Cole, attracts attention; as do several pictures by Miss Adelaide Burgess, an excellent *Portrait* (190), *A Poacher in Embryo* (196), and *Le Chapeau Brun* (209). We cannot congratulate Miss Fox on much success in the *Portrait of W. J. Fox, Esq., M.P.* (57); and in *The Patriot* (71), the same young lady has bestowed some romantic compassion upon a disreputable-looking vagabond of a very low type of features. The "Patriot" looks as if he were undergoing incarceration in the dungeon of Chillon for the abstraction of great coats and umbrellas.

The number of copies is very large, and they are often of considerable merit, including almost every school and age, from Raffaele and Correggio down to Greuze, Turner, and Thales Fielding. Miss Samwell, Miss Shaw, Lady Edward Thynne, Miss Inskip, and Mrs. Penny, may be mentioned amongst the most successful in this branch.

Amongst the landscapes no picture in the room can approach in singularity to Miss Anna Mary Howitt's view, *From a Window* (144). The care of composition and labour of manipulation bestowed upon this painting, show that it must have been a labour of love. The curve in the clouds corresponding to that of the distant shrubbery, can scarcely have been accidental. The arrangement of the *Dispute of the Sacrament* (see Ruskin's 'Elements of Drawing') may perhaps have suggested this happy contrast. In detail the work is most meritorious; the colour deep and satisfying to richness, and the painting full of curious intricacy. The missal and the plaster cast may suggest a contrast between the splendour and solemnity of mediæval art, as opposed to the leanness and paleness of ordinary modern tastes; but the meaning is a mystery,—perhaps meant to be so,—perhaps thrown down as a riddle for sphinxes of the Rosetti school to solve at their leisure. At any rate Miss Howitt's picture is one of rare merit and distinction.

Traces of hereditary style may be seen in the works of Miss Linnell and Mary and Sarah Linnell, which are superior to many in the room. Mrs. Robertson Blaine contributes scenes from the East, *A Sheikh's Tomb* (17), *Ruined Temple, Egypt* (67), and various others. Miss Stoddart's views in Scotland, *On the Banks of the Mousse* (72), and *Nidpath Castle* (73), are very attractive, from their clear forcible painting, and pleasing, though low, tone of colouring. Mrs. W. Oliver's pictures, here, as elsewhere, are always an accession; as, for instance, the view of *Braubach on the Moselle* (169), and others. Views by Florence Peel, by Lady Belcher, an architectural study, by Mrs. Hemming, of the *Rue des Lazettes, Harfleur* (137), and *Venice* (227), by Mrs. Davidson, and scenes in Switzerland, by Eliza C. A., may also be mentioned.

The students of fruit and flowers are extremely numerous, amongst whom the names of Mrs. Bartholomew, Miss Linnell, Miss Marianne Stone, Miss Margitson, Miss Yetts, Mrs. Riner, and Florence Peel, are distinguished. A beautiful branch of vine-leaves and grapes arranged in exquisite taste, and very delicately shaded, called *Autumn Gatherings* (214), by Charlotte James, deserves particular notice.

Several pen-and-ink drawings are among the curiosities of the collection:—a series by Miss F. A. Claxton, representing with much character *Scenes from the Life of a Female Artist* (379). Drawings, also, in Algiers (170 and 198), by Mrs. Bodichon, are interesting.

Finally, there are several specimens of sculpture, including a *Sappho* (521), in marble, by Mrs. Thornycroft; and a very curious and interesting collection of cameos, designed by the Misses Pistrucci, chiefly from the designs of the medallist of that name. These, with a series of wax models in the antique style by the same artists, are worthy of attention.

The variety of the exhibition is not the least of its interesting features, and is another proof of the vitality of the Society.

Mr. William Linton, the traveller and artist. whose work on the 'Scenery of Greece and its Islands,' appeared two years since, and whose landscapes have, from time to time, occupied distinguished places in art-galleries, is exhibiting a collection of his pictures, in oil and water colours, on private view, at his Gallery, No. 7, Lodge Place, North Bank, Regent's Park, during the present month. Mr. Linton's works are too well known to need any eulogium or any detailed description on our part. Their characteristics of composition, high colour, and solid *impasto* painting, are familiar to the art-world. Among the most prominent is a grand painting of *Paestum*, showing the three ruins and the mountains behind them, under a sky with rolling clouds. The beauty of this painting is not confined to the accurate drawing and massiveness of the ruins,

with their stately ranges of pillars, worn architraves, and fallen walls and roofs; but is heightened by a beautiful distance, and a foreground occupied by a herd of rough cattle. By the side of this picture, Mr. Forsyth's prose description and Rogers's verse may be read with advantage. This fine work, of which Turner himself might have been proud, was a conspicuous ornament at last year's annual exhibition in the town of Manchester. *A Calabrian Fortress, with Brigands Stealing Cattle*, is the Wilson, as the other may have been the Turner, of this collection. That dark solemn tone, which seems to have come down by succession among painters of Italian scenery in its wilder aspects from S. Rosa and Gaspar Poussin to Wilson, is here reproduced with great effect. The life in the foreground is very stirring. Another object of great interest is a painting of the *Castellum of the Acqua Julia* at Rome. This work is now in a far greater state of ruin than is represented in Mr. Linton's picture, which is partly restored from a drawing made in the sixteenth century, and published by Gamucci, in his 'Antichità di Roma.' This very interesting ruin has also been explored by the students of the French Academy. We may briefly mention, also, a landscape near *Civita Castellana*, with *Soracte* in the distance, a view of *Dervent Water, of Corfe Castle, of Venice*, which, together with scenes on the Tiber, near Athens, on the Rhine, and in various parts of England, make up a cluster of interesting objects such as are rarely seen assembled together. Mr. Linton's paintings are seventy in number, and if they were exhibited in a public room in London, would attract a large concourse of admirers. Some of our readers will remember an exhibition of the artist's works of this kind several years ago, on the occasion of his return from his first tour in Greece. Such another opportunity would, no doubt, be welcomed by the public.

Another note of alarm has been sounded by the 'Art Journal,' with respect to the commission for the 'Wellington Monument:' again, we are told, it is rumoured that the work is to be given to Baron Marochetti, notwithstanding the competition in Westminster Hall and the award of prizes. This rumour, as the 'Art Journal' itself seems to think, is too monstrous to be credited. Nothing, we suspect, but the change of authorities at the Board of Works can have led to this alarm. The truth is, that the whole subject of commissions for Government works, taken in connection with competitive exhibitions, is full of uncertainty and confusion. With respect to the particular question of the "Wellington Monument," an early answer might be obtained from the courtesy of Lord John Manners, as to the course the Government means to adopt. The interests of art, at least, are not likely to suffer in his hands.

Herr von Hofer, the court sculptor in Stuttgart, has just completed the model of an equestrian statue of Duke Eberhard, which has been ordered by the King of Wurtemberg, and is intended to occupy a place in front of the royal palace in Stuttgart. The knightly duke is represented in the costume of the latter part of the fifteenth century; the attitude is graceful and firm; with one hand he waves his sword, and with the other curbs his fiery charger. The horse is partly covered with scale armour, in keeping with that of his rider. The statue is very fine, conceived in a true artistic manner, and carried out with accuracy and finish, even in its minutest details. It will shortly be sent to the royal foundry at Munich, to be cast in bronze, and is to be erected some time next autumn.

A few days before the injuries were inflicted on some of the pictures in the Dresden gallery, mention of which was made in our last number, the director of the gallery, Herr Schnorr von Carolsfeldt, received an anonymous letter, in which the writer requested that all works of art which were obnoxious to decency, from containing naked figures, should be removed, and threatening that

if the demand were not complied with, means would be taken to enforce the writer's wish. It is supposed that the injuries to the pictures were the consequence of the contempt with which the communication was received.

The King and Queen of Prussia have presented the sum of one thousand florins as their contribution to the monument to Luther, to be erected in the cathedral of Worms. Professor Rietschel, of Dresden, to whom the execution of this piece of sculpture has been intrusted, is expected to arrive at Worms in the course of next month, to select the best site in the cathedral for this great Protestant memorial.

A valuable addition has been made to the collection of miniatures in the Dresden Gallery, by the bequest of the late Grand Marshal of the Court, Herr von Reitzenstein. The miniatures of this gallery are already numerous and valuable, both from their historical interest and artistic excellence; and now, since the recent addition to them, they are to be duly arranged, and placed in a separate room. They consist of bequests and gifts from several individuals; amongst them are two admirable enamel paintings by Theresa Mengs; one a copy of Correggio's *Night*, the other a copy of a picture by Raffaele, known as the *Holy Family* of Lionello da Carpi. The newly-added miniatures are arranged in five frames, and amount in number to sixty-three. All are portraits, and amongst them several of the kings of Saxony and Bavaria. There are pictures of the Emperors Alexander and Nicholas of Russia, of the King of Prussia, and an excellent miniature of Napoleon I., by Isabey, which was presented by the emperor, in 1815, to Queen Amalia of Saxony.

#### MUSIC AND THE DRAMA.

EASTER week has this year witnessed the production of various dramatic novelties among the other holiday entertainments. At the Haymarket a new mythological extravaganza, *Pluto and Proserpine*, is the production of Mr. Francis Talfourd, author of *Atalanta* and the *Three Golden Apples*, and other classical burlesques of the kind. There is not much in the story of *Pluto and Proserpine* to excite merriment or to turn into laughter, and dependence has to be placed on the comic power of the actors and on the smartness of the dialogue. Mr. Compton, in his look, dress, manner, and talk, personates with quaint drollery the ideal King of Hades, who appears at first as a slovenly, uncomfortable, buttonless bachelor, wearied of single life, and longing for one of those divinities who must shape our (cravat) ends, rough tie them how we will. Having made an expedition to earth for this purpose, *Proserpine* (Miss Louise Leclercq) is carried off, according to the legend, while gathering flowers on the plains of Enna. She is one of the pupils at Pallas Hall, a finishing boarding-school for young goddesses, kept by *Minerva* (Mrs. Poynter). The rage of *Proserpine's* mother, *Ceres* (Mrs. Buckingham White), on hearing of the abduction, the journey to the regions of *Pluto*, and the agreement for alternate residence above and below ground, are duly represented in the burlesque. Some of the scenes are highly creditable to Mr. Calcott and his assistant artists. As to Mr. Talfourd's literary performance, little can be said, except that ingenuity is displayed in word-jingling and jest-making. The puns and *jeux de mots* are incessant, occasionally good, but frequently atrocious. Thus we are told that the Elysian fields are so called because cut off from Tartarus, where the court of Minos and other subterranean judges are hell-d; *Pluto*, in his interview with *Proserpine*, though too wise to look silly, attempts to "silly-look-wise;" while the fair damsel is said to have toxophilistish propensities, because she "talks over-lightly" of the marriage state. To listen to trash of this sort for a few minutes may give amusement akin

to that derived from the agility of a spangled clown or harlequin, but when the performances last two hours it becomes a dreary punishment. Neither is it pleasant to have one of the finest poetical fables of antiquity profaned by the coarse jokes and vulgar slang of modern burlesque. Mr. Talfourd no doubt feels this, and we can only sympathize with him and other dramatic authors who have to prostitute their talents to meet the requirements of managers and the taste of the time. The same remarks apply, though in a less degree, to the Easter piece at the Adelphi, *The Caliph of Bagdad*, which plays havoc with the bright associations of Oriental romance. The piece being described as operatic and spectacular, the musical and scenic attractions prevail over the dramatic and literary. *Haroun-al-Raschid* is personated by Mr. Fourness Rolfe, a new performer on the London stage, though not unknown as a tenor singer and conductor of a musical entertainments. The part of *Zetulba*, a young lady with whom the disguised caliph is enamoured, is sustained by Miss Roden, a *débütante* of promise. Miss M. Keeley has the part of *Kezia*, attendant to *Zetulba*, and Mr. Paul Bedford makes a portly and amusing *Cadi*. Some of the music is light and melodious, being adapted from that composed by Boildieu for a French lyric drama, on which the piece is founded. *The Poor Strollers* formed the first part of the entertainment; Madame Celeste, Mr. Webster, and the regular company having returned to the Adelphi.—Mr. Charles Kean has produced two new farces at the Princess's Theatre *The Stock-Exchange*, and *Samuel in Search of Himself*, the former founded on a French plot, which in various shapes has already been used in *As Like as Two Peas*, and other English adaptations. The other farce, by Messrs. Stirling Coyne and Crosse, has more originality of incident, but turns on similar matrimonial foibles and escapades. Mr. Saker, as the jealous husband, Mr. David Fisher as a former lover of the wife, and Mr. Harley as *Sir Paul Pounce*, an eccentric old widower, cause much amusement by their comic peculiarities.—Miss Swanborough has made a successful commencement of her leaseholdship of the Strand Theatre, the company including Mr. Leigh Murray, Miss Oliver, and other popular performers. A metrical address, written by Albert Smith, was delivered by Miss Swanborough on the opening night. The entertainments at the Transpontine and East-end houses, have been of a more solid kind than might be expected for the season; Miss Glyn, for instance, being the chief attraction at the Standard Theatre.—A dramatic and equestrian spectacle at Astley's, *The Siege at Canton*, will form a formidable rival to the new American circus opened at the Alhambra, in Leicester Square, under the direction of Messrs. Howe and Cushing.

Several concerts have been given during the week, the most important being that of the Vocal Association, under the direction of Mr. Benedict, at St. James's Hall, on Wednesday. The programme consisted entirely of the works of Mendelssohn, including the Orchestral Symphony in A major, the finale to the opera of *Lorely*, *The First Walpurgis-Night*, and about twenty separate selections of instrumental and vocal pieces. Miss Stoddart was the pianiste, and M. Sauton the principal violinist; and Madame Castellani, Miss F. Huddart, Miss Stabbach, Mr. Winn, and Mr. Montem Smith, the chief vocalists. The choruses and part-songs formed a pleasant part of the concert, the fault of which lay in the excessive length of the programme, by which the most enthusiastic admirers of Mendelssohn's music must have been thoroughly satiated long before the close of the concert.—On the same evening, a concert in aid of the funds of the Female Orphan Asylum, was given at the Surrey Gardens, where Madame Rudersdorff, Miss Dolby, Mr. Sims Reeves, and Mr. Santley were the principal performers, supported by a strong chorus composed of the members of the Quartet Glee Union, the Lambeth Cho-

ral Society, and other musical associations.—At Exeter Hall, on Monday night, a "Grand National Concert" took place the performance being confined to British artists, and the works chiefly by native composers. Bishop, Macfarren, and Balfe, had the largest share of the modern music, while some of the old works of Arne and Purcell, and other English masters, were effectively given. Miss Goddard's performance of Thalberg's arrangement of *Home Sweet Home*, Mr. Sims Reeves's singing of *The Last Rose of Summer*, the Welsh airs on the harp by Mr. Thomas, and Mr. H. Blagrove's violin fantasia on Scottish melodies, formed attractive features in this national entertainment.

It is not many weeks since we announced the production of a new comedy in five acts, by Scribe, at the Théâtre Français, at Paris; and now we have to record that another five-act comedy, by the same indefatigable author, assisted by M. Legouvé, called *Les Doigts de Fée*, has been brought out at the same house. The "fairy" on whose "fingers" the piece is based, is a certain young duchess, who, reduced to extreme poverty, turns dressmaker to escape the violence and cruelty of unfeeling relatives, and who, as a dressmaker, realizes a large fortune in an incredibly short time, becomes the friend of ministers and ambassadors, renders important services to those who have wronged her, and marries the man she loved from the first. The object of the authors appears to be to show that honest labour does not degrade high birth; but unfortunately they have violated probability in making a nobly-born duchess turn dressmaker at all; and they have prevented the public from feeling any sympathy for her, by representing her as a hard, money-getting trader, inflated with sudden pecuniary prosperity. They have, moreover, outraged all probability and all propriety by making the duchess's high-born relatives cruelly refuse her a daily meal and a night's lodging because she is poor, and then cringing to her in the meanest manner possible when she becomes rich. Nor have they redeemed the odious characters of their principal personages by the skill with which they have evolved their scenes, or by the sprightliness of their dialogue. The consequence is that their play was on the first night very coldly received, and did not even escape hisses. They have altered it since then; but it may be considered a failure.

A new tragedy by Adam Glaser, entitled *Galileo Galilei* has recently been produced on the stage of the Brunswick Theatre; it is highly spoken of as dramatic in its effects and powerful in language.

On the 10th March, Carl Maria von Weber's opera of *Der Freischütz* was given for the three hundredth time at the opera-house in Berlin. It was first played on the 18th June, 1821, so that in less than thirty-seven years it has been brought on the stage three hundred times.

The reigning Duke of Saxe Coburg Gotha has just terminated a new opera, *Diane de Solange*, and he intends, it is said, to cause the first representation of it to take place in Paris.

The management of San Carlo, at Naples, is about to bring an action against Verdi, to obtain from him 40,000 ducats, as an indemnity for his refusal to communicate to it a new opera called *Gustavus III.*, which he composed for it in execution of an agreement. The cause of his refusal is that the government censors have made what he thinks far too extensive alterations in the *libretto* of the opera.

Signor Tamberlik has within the last few days appeared for the first time in Paris. It was in *Otello* that his *début* was made, and the greatest curiosity was manifested to hear him. At first he displayed considerable agitation, and did not produce the effect on the cold auditory that his friends had expected. When, however, he came to the *Morrò, ma vendicato, se dopo lei morrò*, he gave forth an *ut diées* with incomparable power



and beauty, and the house thundered with applause. He repeated the difficult note even better than before, and the applause was greater. His success was now secure, complete, triumphant; and through all the rest of the piece everything he sang or did was admired and enthusiastically applauded.

Roger, the French tenor, of the Grand Opera at Paris, is singing at the Imperial Theatre at Vienna. His success is represented to be prodigious. In the *Prophète* he was called for eighteen times, in the *Huguenots* sixteen, and the receipts he has brought to the theatre are the largest it has ever obtained during the century it has existed.

#### LEARNED SOCIETIES.

**CIVIL ENGINEERS.**—*March 30th.*—Charles Hutton Gregory, Esq., in the chair. The proceedings were commenced by the reading of a paper, entitled "Observations on the Electrical Qualifications requisite in long Submarine Telegraph Cables," by Mr. Alfred Varley. The communications lately read, and so fully discussed, on the subject of submarine telegraphy, had suggested the inquiry, whether the cables, as at present constructed, did fulfil, in the best manner, the electrical portion of the problem. It was remarked, that there appeared to be some uncertainty, in the minds of those engaged in applying electricity telegraphically, regarding the laws of conduction and induction, and consequently of the nature of the conductor to be employed in long submarine circuits. The conclusions arrived at by the projectors of the Atlantic cable were referred to, as it was believed that some errors had been inadvertently introduced into their calculations; but it was trusted that these criticisms would be received in a friendly spirit, as the only desire was to arrive at the truth. The second paper read was "Description of the Improvements on the Second Division of the River Lee Navigation, with Remarks on Canals generally," by Mr. R. C. Despard. In the second part of the paper, it was argued, that canals were still extensively useful, as a means of conveyance, and that they might be rendered more so by combination with railways. The returns of the Grand Junction Canal Company, which had to contend with the formidable opposition of the London and North-Western Railway Company, gave an actual increase from 1840 to 1856, of 262,942 tons per annum, or 28½ per cent.; although this was liable to fluctuation from year to year, the average of each quinquennial period showed that the increase had been gradual and progressive. This result was in some degree due to a considerable reduction in the tolls, and also to the development of the resources of the country, due to railways; so that canals were now actually profiting by that which in the first instance threatened to annihilate them. The traffic on the River Lee Navigation, which had to compete with the Eastern Counties Railway for its whole length, had steadily increased during the years 1851-6, 25 per cent. in tonnage, and about 50 per cent. in receipts, notwithstanding that the tolls had been considerably raised.

**INSTITUTE OF ACTUARIES.**—*March 29th.*—Charles Jellicoe, Esq., V.P., in the chair. Mr. Donald McGillivray was elected an Official Associate, and Mr. G. W. Kilford an Associate. Mr. Sprague read a paper "On the Terms upon which the Business of one Assurance Company may be equitably transferred to another." The basis, he said, of the contract for transferring the business of one insurance company to another, must of course be the liability shown by the usual actuarial valuation. In practice, the question arises whether the net premium only should be valued, or whether it will be allowable to value the gross premium, and anticipate the whole or part of the loading

added to provide for future expenses. The precise terms upon which a company, B, will undertake the liabilities of another company, A, will depend upon the probable ultimate advantage to be gained by B from the increase of its income and connections. If A has a staff of active agents, who will consent to work for B, and are likely to introduce a fair amount of new business, some sound and flourishing company, B, may be readily found to take the business of A, upon terms which admit of no direct profit, and at the same time protect B from any direct loss. On this supposition B will, in estimating the liabilities of A, value the gross premiums with only such a deduction as will provide for expenses actually incurred; and in the case of the participating policies for the bonuses to be hereafter declared. Probably for the non-participating policies a deduction of 10 per cent. from the gross premium will be sufficient; 5 per cent. for commission, and the remainder for expenses. In valuing on this principle, the liability under many of the recent policies of A will be negative, and those policies will reckon as an asset in the valuation; consequently, if they are dropped, B will sustain a loss, which may be serious if circumstances should cause many of the policies of A to be discontinued after the transfer; and this shows that when B undertakes the liabilities of A upon such terms as the present competition will necessitate, it in reality enters upon a kind of speculation, which may be very advantageous to it, if the transfer is amicably completed, and may, on the other hand, involve it in serious loss or increased liability, without any adequate recompense. This renders it desirable to treat policies on the half-credit plan in A as having no value, and renders it doubtful whether B can, under any circumstances, with ultimate advantage to itself, pay over money to A for the transfer of its business. It is also worthy of notice that the surrender-value of the policies of A transferred to B will be very small in accordance with the scale of valuation here proposed. In the case of participating policies, a larger reduction, say of 25 per cent., must be made from the gross premium, to provide for the profits to be allotted to these policies. But it will be more accurate, if, as is usually the case, the assured of A are to participate on equal terms with those of B, to make the same provision for the profits on their policies as is made by B for its own. Mr. Jellicoe's paper, read before the Institute last month, shows how to do this. If, for instance, B makes a reserve of 30 per cent. on the net premiums for the participating policies, the same reserve should be made for the bonuses on A's policies, and a corresponding deduction made from the gross premiums. If provision is not made to this extent for the bonuses on A's policies, the profits of the assured in B must be diminished. How far a company, with ultimate advantage to itself, may afford to go beyond the terms here suggested, and, in fact, to pay for the increase of its business, is a point upon which, probably, opinions will be divided, and which requires practical experience rather than theory to furnish an answer. In the discussion which followed, Mr. Jellicoe, Mr. Galsworthy, Mr. Pinecard, Mr. Bunyon, and Mr. Samuel Brown, took part.

**CHRONOLOGICAL INSTITUTE.**—*March 30th.*—J. W. Bosanquet, Treasurer, in the chair. The abstract of a paper by Julius von Schwartz, of Pesth, in Hungary, "On the Extent of Chronological Research from Natural Phenomena," was read. The subject treated embraced the wide field suggested by the 'Kosmos' of Baron von Humboldt, and the subsequent researches both of the Old and New World into the physical formation of the globe and the antiquity of time, as produced from the investigation of the various natural phenomena that have obtruded themselves on the observations of all writers upon the subject, both European and American. This was followed by a paper from the pen of Herr Johannes von Gum-

pach, in very excellent English, "On the Conquest of Taxacitá, by G'anamég' aja." In this the writer upholds, by astronomical deductions, the authenticity of an ancient inscription, sculptured on three copper plates, in the hands of the Brahmins of Gongda Agrabara, in Birdmir, fastened together by a ring, on which is the representation of a seal bearing the figure of a boar, with a sun and crescent. This inscription states the very day of a sacrifice offered up on the occasion of the conquest, at the time of a partial eclipse of the sun occurring on a Sunday in the month Kitrd, the sun being on the point of passing into the northern hemisphere, and the moon being about Acvén. In conclusion, the writer pointed out the necessity that either the East-India Company or the English Government should take into their own keeping a document of such historical importance, by which we are enabled to fix with certainty one of the earliest epochs of Indian history.—A *conversazione* followed upon the general topics, of the advantages, and present state of the chronological science.

**ROYAL INSTITUTION, March 12th.**—The Duke of Northumberland, K.G., F.R.S., President, in the chair. William B. Carpenter, M.D., F.R.S., "On the Lowest (*Rhizopod*) Type of Animal Life, considered in its relations to Physiology, Zoology, and Geology." Among the unexpected revelations which the modern improved microscope has made to the scientific investigator, there is perhaps none more fertile in interest than that which relates to the very lowest type of animal existence; from the study of which both the physiologist and the zoologist may draw the most instructive lessons, whilst the geologist finds in it the key to the existence of various stratified deposits of no mean importance both in extent and thickness. Though the doctrines of Professor Ehrenberg as to the complexity of organization possessed by the minutest forms of Animalcules, have now been rejected by the concurrent voice of the most competent observers, working with the best instruments, yet the wonders of animalcular life are not in the least diminished by this repudiation of them. Indeed, as great and small are merely relative terms, it may be questioned whether the marvel of a complex structure comprised within the narrowest space we can conceive, is really so great as that of finding those operations of life which we are accustomed to see carried on by an elaborate apparatus, performed without any instruments whatever;—a little particle of apparently homogeneous jelly changing itself into a greater variety of forms than the fabled Proteus, laying hold of its food without members, swallowing it without a mouth, digesting it without a stomach, appropriating its nutritious material without absorbent vessels or a circulating system, moving from place to place without muscles, feeling (if it has any power to do so) without nerves, multiplying itself without eggs, and not only this, but in many instances forming shelly coverings of a symmetry and completeness not surpassed by those of any testaceous animals. As examples of this type of existence, the *Amalia* and *Actinophrys* were first described; and it was then pointed out that the only recognizable characters by which such beings are distinguishable as animals from vegetable organisms of equal simplicity, are to be found in the nature of their aliment, and in the method of its introduction. For whilst the *protophyte* obtains the materials of its nutrition from the air and moisture that surround it, and possesses the power of detaching oxygen, hydrogen, carbon, and nitrogen from their previous binary compounds, and of uniting them into ternary and quaternary organic compounds (chlorophyll, starch, albumen, &c.), the simplest *protozoön*, in common with the highest members of the animal kingdom, seems utterly destitute of any such power, and depends for its support upon organic substances previously elaborated by other living beings. Further, whilst

the protophyte obtains its nutriment by simple imbibition, the protozoön, though destitute of any proper stomach, extemporizes, as it were, a stomach for itself in the substance of its body, into which it ingests the solid particles that constitute its food, and within which it subjects them to a regular process of digestion. Hence these simplest members of the two kingdoms, which can scarcely be distinguished from each other by any structural characters, seem to be physiologically separable by the mode in which they perform those actions wherein their life most essentially consists. The general character of the group of marine rhizopods, commonly termed *Foraminifera*, was next described; and the lecturer dwelt much on the importance of making great allowance in the systematic arrangement of their forms, for the very wide range of variation that may present itself within the limits of one and the same specific type. It is very easy to select from any extensive collection of *Foraminifera*, recent or fossil, sets of forms having certain characters in common, but yet so dissimilar in other respects, that few naturalists would have any doubt as to their specific, or even generic, distinctness; yet, when the collection is thoroughly examined, such a series of intermediate forms is found to exist as connects all these by gradations so insensible as to prevent the possibility of any line of demarcation being satisfactorily drawn between them. Remarkable illustrations of this principle were adduced, not only from the lecturer's own researches, but from Prof. Williamson and Mr. W. K. Parker, on the groups which they have particularly studied; so that it would appear as if this type of animal existence were specially characterized by its tendency to such variations. And this will seem the more probable, when it is considered how little of definiteness there is in the form and structure of the sarcode-body that forms the shell; so that the wonder is, not that there should be a wide range of variation both in the form and in plan of growth of the aggregate body, and in the mode of communication of the individual segments, but that there should be any regularity or constancy whatever. But it is only in the degree of this range that this group differs from others; and the main principle, which must be taken as the basis of its systematic arrangement,—that of ascertaining the range of specific variation by an extensive comparison of individual forms,—is one which finds its application in every department of natural history, and is now recognized and acted on by all the most eminent zoologists and botanists. There are still too many, however, who are far too ready to establish new species upon variations of the most trivial character, without taking the pains to establish the value of these differences, by ascertaining their constancy through an extensive series of individuals,—thus, as was well said by the late Prince of Canino, "describing specimens instead of species," and burdening science not only with a useless nomenclature, but with a mass of false assertions. It should be borne in mind that every one who thus makes a bad species, is really doing a serious detriment to science; whilst every one who proves the identity of species previously accounted distinct, is contributing towards its simplification, and is, therefore, one of its truest benefactors. Having noticed some of the most interesting physiological and zoological considerations which connect themselves with the study of this group, the lecturer alluded, in the last place, to its geological importance. Traces, more or less abundant, of the existence of *Foraminifera*, are to be found in calcareous rocks of nearly all geological periods; but it is towards the end of the Secondary, and at the beginning of the Tertiary period, that the development of this group seems to have obtained its maximum. Although there can be no reasonable doubt that the formation of Chalk is partly due to the disintegration of corals and larger shells, yet it cannot be questioned that in many localities a very large proportion of its

mass has been formed by the slow accumulation of foraminiferous shells, sometimes preserved entire, sometimes fragmentary, and sometimes almost entirely disintegrated. The most extraordinary manifestation of this type of life, however, presents itself in the nummulitic limestone, which may be traced from the region of the Pyrenees, through that of the Alps and Apennines, into Asia Minor, and again through Northern Africa and Egypt, into Arabia, Persia, and Northern India, and thence (it is believed) through Thibet and China, to the Pacific, covering very extensive areas, and attaining a thickness in some places of many thousand feet; another extensive tract of this nummulitic limestone is found in the United States. A similar formation, of less extent but of great importance, occurs in the Paris basin; and it is not a little remarkable that the fine-grained and easily-worked limestone, which affords such an excellent material for the decorated buildings of the French metropolis, is entirely formed of an accumulation of minute foraminiferous shells. Even in the nummulitic limestone, the matrix in which the nummulites are imbedded, is itself composed of minute *Foraminifera*, and of the comminuted fragments of larger ones. The remarkable discovery has been recently made by Professor Ehrenberg, that the green and ferruginous sands which present themselves in various stratified deposits, from the Silurian to the Tertiary epoch, but which are especially abundant in the Cretaceous period, are chiefly composed of casts of the interior of minute shells of *Foraminifera* and *Mollusca*, the shells themselves having entirely disappeared. The material of these casts, which is chiefly silex, coloured by silicate of iron, has not merely filled the chambers and their communicating passages, but has also penetrated, even to its minutest ramifications, that system of interseptal canals, whose existence, first discovered by Dr. C. in nummulites, has been detected also in many recent *Foraminifera* allied to these in general plan of structure. And it is a very interesting pendant to this discovery, that a like process has been shown by Professor Bailey, to be at present going on over various parts of the sea bottom of the Gulf of Mexico and the Gulf Stream, casts of *Foraminifera* in green sand being brought up in soundings with living specimens of the same types.

**ANTIQUARIES.**—*March 25th.*—John Bruce, Esq., Vice-President, in the chair. Mr. Joseph Turnley was balloted for, and elected Fellow. Mr. Charles Purton Cooper, Q.C., exhibited an unpublished volume of *fac-similes* of the Irish manuscripts preserved in the Monastery of Saint Gall, Switzerland. A communication was read from Mr. W. M. Wylie, entitled "The Burning and Burial of the Dead." The writer first reviews the practice of cremation among the earliest nations of antiquity, and then descends to later times. Numerous examinations of the tumuli of the inhabitants of southern Germany, prove that the rite had not become altogether extinct, although the influence of Christianity and example of Roman civilization had rendered inhumation more customary. Still we cannot but suspect that heathenism and the purifying flame must long have been known in the vast forests and mountain valleys of Germany. A passage in the life of St. Arnulphus shows this to have been the case among the Thuringians as late as the middle of the seventeenth century. The saint is said to have restored a sick man to health by his prayers, and saved him from a cruel death, for they were about to kill and convey him to the funeral pile after the manner of the Heruli. Of the attachment of the old Saxons to the national rite, we have the direct evidence of Saint Boniface, and the Capitularies of Charlemagne. Recent researches prove the prevalence of cremation in the country inhabited by the continental Saxons. We have authenticated discoveries of Saxon urn-burial in the counties of York, Lincoln, Derby, Notts.

Northampton, Oxford, Warwick, Gloucester, Suffolk, Norfolk, Cambridge, Bedford, Hertford, and Kent, and the writer thinks that some of the discoveries of Faussett belong to this category; but on this subject we have much yet to learn.

**NUMISMATIC.**—*March 25th.*—W. S. W. Vaux, President, in the chair. Mr. Evans read a paper "On Coins, reading *VER = BOD TASCIA*," in which he stated that it appeared that some British coins with this legend, had been lately found in Suffolk. It was doubtful, as yet, to what place they ought to be attributed, but on the analogy of such names as *Camalo-dunum*, he thought it not unlikely that they might belong to an extinct city named *Verbo-dunum*. There can be little doubt that they must have been minted by the prince whose name occurs so frequently on British money, Tasciovanus.

**LITERATURE.**—*March 31st.*—Sir John Boileau, Bart., Vice-President, in the chair. Sir Charles Nicholson, LL.D., late Speaker of the Assembly at Sydney, Australia; and Philip Charles Hardwick, Esq., jun., were elected Members of the Society.

**LINNEAN.**—*April 1st.*—Prof. Bell, President, in the chair.—R. W. Hall, Esq., F.G.S., was elected a Fellow. Mr. Benthams, F.L.S., exhibited specimens of *Asteranthus*, Desf., collected by Mr. Spruce on Rio Negro, in Northern Brazil; and made some observations on its history and affinities. Dr. Baird, F.L.S., exhibited, on the part of Sir William Jardine, Bart., specimens of *Zootoca vivipara* and *Lacerta agilis* found in Scotland, and the President made some observations upon them.—Read, "Contributions to Organographic Botany," by Christopher Dresser, Esq.: communicated by the Secretary.

#### MEETINGS FOR THE ENSUING WEEK.

**Monday.**—British Architects, 8 p.m.  
Geographical, 8½ p.m.—(1. Dr. H. Rink, of Greenland, On the Supposed Discovery of the North Coast of Greenland and an Open Polar Sea, &c., by Dr. Elisha Kent Kane, U.S. Navy. 2. William Lockhart, Esq., F.R.G.S., On the Importance of Opening the Navigation of the Yang-tse-Keang, and the Changes that have lately taken place in the Bed of the Yellow River, &c.)  
**Tuesday.**—Medical and Chirurgical, 8½ p.m.  
Zoological, 9 p.m.  
Civil Engineers, 8 p.m.—(Mr. G. Robertson, On the Theory and Practice of Hydraulic Mortar.)  
Syr. Egyptian, 7½ p.m.—(Thomas Sopwith, M.A., F.R.S., &c., On the Progress of Modern Improvements in Egypt; illustrated by a series of Photographs, by F. A. Lee, Esq., R.A.)  
**Wednesday.**—Graphic, 8 p.m.  
United Service Institution, 3 p.m.—(John Craufurd, Esq., F.R.G.S., On India as connected with a Native Army.)  
Literary Fund, 3 p.m.  
Geological, 8 p.m.—(1. N. T. Wetherell, Esq., On Nodules in the Crag, containing the *Graphularia* of the London Clay. 2. S. V. Wood, Esq., F.G.S., On the Extraneous Fossils of the Crag. 3. Professor Phillips, Pres. G.S., On a Fossil Fruit from the Isle of Purbeck.)  
Ethnological, 8½ p.m.—(Dr. Beddoe, On the Physical Characteristics of the Natives of some parts of Italy and of the Austrian Dominions.)  
Chemical, 8 p.m.—(Dr. Odling, On Atoms, Molecules, and Equivalents.)  
Archæological Association, 4½ p.m.—(Annual General Meeting.)  
Society of Arts.—(Mr. T. MacGregor, On the Paddle-Wheel and Screw-Propeller from the Earliest Times.)  
**Thursday.**—Antiquaries, 8 p.m.  
Linnean, 8 p.m.  
Chemical, 8 p.m.  
Museum of Practical Geology, 3 p.m.—(Professor Owen, On Oolitic Reptiles.)  
Royal Society.—(Rev. Dr. Booth, On Tangential Co-ordinates. Mr. Claudet, On the Stereomicroscope, a new Instrument by which an apparently single Picture produces the Stereoscopic Illusion.)  
**Friday.**—Museum of Practical Geology, 3 p.m.—(Professor Owen, On Oolitic Reptiles.)  
United Service Institution, 3 p.m.—(Captain Tyler, R.E., On the Modern Rifle in Siege Operations.)  
**Saturday.**—Medical, 8 p.m.  
Astetic, 8½ p.m.—(Cyril C. Graham, Esq., On the Ethnology of Syria and Palestine, from the earliest times down to the present.)



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